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Student Publication of the Year 2013



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## Rugby to be barred from SU events?



Ann Yip

The Men's Rugby Union Club (WURFC) has been facing the possibility of being barred from all Students' Union (SU) events.

The decision to ban the club from events was made on Thursday 13 November. However, an appeal was made four days later by the rugby club on Monday 17 November.

The SU have officially stated: "the club are appealing the decision made by the Discipline Committee at the Students' Union and we

cannot comment further until an outcome has been reached on this."

It is understood that the decision was prompted by a video which showed an 'odd' initiations event featuring male freshers dressed in maid outfits and man-kinis.

There were allegations that the initiations shown in the footage belonged to that of the Men's Rugby Union. Neither the SU nor the club have denied the claims.

The SU have however asserted that the decision was not based solely on the video and that they took other factors into account.

While the disciplinary process has been ongoing, there has not

been much information or explanation given on the potential ban.

Members of the Rugby club have complained that the SU's decision has been unfair and that it has come due to the University's and the SU's dislike for club initiations and adoptions.

There have also been complaints that the club is being targeted as a result of being regarded an 'archetype of lad culture'.

**A conclusion had been expected for Nov 25**  
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# FREE EDUCATION NOW

» Photo: Free Education

## Warwick students join national Free Education protest

Lauren Garvey  
Sarah Longmore

### The Student Demonstration for Free Education took place on November 19 in Central London.

The protest follows student demonstrations four years ago in 2010 regarding the increase in higher education fees from £3000 to £9000 a year.

Warwick students gathered at Gower Street at noon to join students from other universities across the country. Masses of people proceeded to march through the streets to reach the rally point of Westminster.

The protestors were accompanied by a marching band and chanted slogans like “when they say

cut back, we say fight back”. They expressed their views on placards and banners to emphasise their agenda.

Ed Franklin, a third-year English and Theatre student at Warwick, stated that the importance of attending the demonstration was to be a visible presence.

He said: “Talking is one thing. It’s another to join with others who feel the same dissatisfaction that we do.

He recalled the demonstrations in 2010 and said that he regretted not being able to participate: “I had the feeling that I had missed out on making a stand at an important moment.

“The main thing is that we do not give up. We need to make a point that there is enough money for education to be free.

When asked what his main criticism was with the current system regarding higher education fees, Mr Franklin said: “What bothers me is the stubborn denial that there isn’t any alternative.

“Politicians will confidently tell you that this is the only way.

“The White Paper which was signed by hundreds of academics shows alternatives for funding which doesn’t necessitate chopping off those who can’t afford it like an infected limb.”

Another demonstrator from Warwick, Grace Holme, a fourth-year English and Theatre student, saw the demonstration as a possibility for thousands of students to join together as one voice.

She said: “My motivation for participating is the upcoming elec-

tion which will take place next year. We need to push free education to get it talked about in the political sphere. We haven’t forgotten, so they shouldn’t either.”

Students gathered outside Parliament at 2.30pm for the rally, which featured guest speakers from supporting campaigns.

Speakers included MP Caroline Lucas who stated that three quarters of students leaving university will be unable to pay off their debt in thirty years, making it an “illiterate policy and morally bankrupt”.

She praised the students attending for “doing politics and changing politics.”

She continued: “Education is not a commodity.

“Perhaps they are afraid of giving free education as they are worried

what people will be able to do with it.”

Throughout the rally, speakers expressed the belief that education was a basic fundamental human right, especially in developed countries like the UK.

Many argued that because it was free 30 years ago and remains to be so in countries such as Germany, the question for many was why it is currently denied.

Amelia Womack, leader of the Green Party, showed support for the cause.

She described the increase in university fees as “inter-generational robbery”, and expressed her concern that the younger generation is too busy paying off debt rather than planning for a future.

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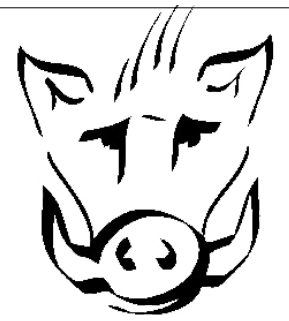
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## News in Brief

Rachel Meehan



All the motions at the All Student Meeting in Week 7 were carried, on a turnout of 688 individual voters. In total, 2,462 votes were cast. Students voted for the Students' Union to work towards reducing waste on campus and to lobby for increased representation of underrepresented groups in various university decision-making bodies. The Union strategy for combating increasing living costs was established as a separate policy, and existing policy on hidden course costs was amended as a standalone campaign. The Students' Union's current affiliations were also approved.

Disabled students' officer Jenny Wheeler has created a Facebook page called 'Spotted at Warwick: Dozy Parkers.' It posts photos of vehicles parked in ways disruptive to disabled students and staff at Warwick, such as over dropped curbs or in spaces reserved for disabled drivers. Members of the University community can also post photos on the page. The stated idea of the page is to raise awareness of the issue rather than victimise the parkers themselves.

Leamington's Christmas lights lit up the town on Sunday 16 November. The annual event attracted hundreds of people this year, according to the *Coventry Telegraph*. A yuletide market ran all the way down the Parade with a stage at the top. Various acts, including dance groups and cast members from the Royal Spa Centre's Cinderella pantomime, performed on the stage before the lights were switched on at approximately 5pm.

An ongoing Warwick student-led campaign to 'twin' all the Students' Union toilets with 94 toilets in developing countries raised £893.35 from a 12-hour sponsored squat on the piazza on November 18. The Warwick campaign is part of an initiative, called Toilet Twinning, organised between the charities Cord and Tearfund. The money raised will enable people living in poor communities to have clean water, a decent toilet and will encourage learning about hygiene. In addition, the Warwick campaigners, led by Emily Boyce and Jess Docherty, also held fundraising events outside the library and at Pop! on November 19, World Toilet Day. In total, they need to raise £5640 to twin all 94 SU toilets.



» Photos: Lauren Garvey and Sarah Longmore

# UCU marking boycott suspended

Rachel Meehan

**The University and College Union's (UCU) marking boycott over university pensions has been suspended in a joint agreement between UCU and Universities UK (UUK).**

A joint statement published on both UCU's and UUK's websites this morning states that the boycott, affecting Warwick and 68 other universities, will be suspended from today until after a Joint Negotiation Committee (JNC) meeting scheduled for January 15 2015.

**"We welcome the fact that the employers did not press ahead with the very severe and detrimental changes that they were initially proposing."**

Dennis Leech

UCU and UUK are currently in dispute over UUK's proposed reforms to the Universities Superannuation Pension Scheme (USS), the principal pension scheme for

academic and academically-related staff in UK universities.

UCU and UUK have now also agreed to a series of negotiating meetings before the JNC meeting, with a view to reaching agreement on reforms to the USS.

Their joint statement affirms that they are both "committed to seeking a joint proposal for reform that offers an affordable, sustainable and attractive pension scheme, for both current and future members."

It adds that both parties are pleased that the early suspension of the boycott will mean it has not adversely affected students and staff will not have had their pay deducted for partaking.

Peter Dunn, head of press and policy at the University, told the *Boar* that the University welcomes both its suspension and, "the current constructive negotiations on the pensions issue."

Dennis Leech, president of Warwick UCU stated: "We welcome the fact that the employers did not press ahead with the very severe and detrimental changes that they

were initially proposing.

"We do not believe that they were justified on an objective basis. We consider that many of their assumptions are unduly pessimistic and overly prudent and their neoliberal economic reasoning is intellectually mistaken."

Mr Leech believes that should the reforms go ahead they will have bad consequences for universities. He said, "These cuts will be so bad it will mean that the pre-92 universities (including Warwick and the rest of the Russell Group) will be offering much worse pensions."

"This is in comparison with the post-92 universities (such as Coventry University), and will materially undermine their competitive advantage."

He added: "Nobody goes into academia or university administration for the money. What has always made the career worthwhile is the expectation of a secure pension at the end of forty years."

"If this is taken away it will make it more difficult for universities to attract the best staff which will harm UK higher education im-

mensely.

"We hope that a reasonable compromise can be worked out."



» Photo: Plashing Vole / Flickr

# Are unpaid internships unfair?

Charity says that working for no wage is only affordable for the richest

Arthi Nachiappan

**The living costs of working for no wage are unaffordable for all but the richest in society, according to education charity, Sutton Trust.**

31 percent of graduates take on unpaid internships, according to the Trust's reading of government statistics. With the large majority of internship opportunities located in Britain's two largest cities, this comes with significant living costs.

The average monthly costs of living in London and Manchester are £926 and £788 respectively, accounting for rental for a room in a shared property, council tax, household bills, food, and miscellaneous expenses (which include broadband, clothing and cleaning products).

The study calls into question the impact for graduates who live outside of London or Manchester, and

for those who are unable to afford to sustain themselves for a period of months without an income.

The rise in popularity of unpaid internships allegedly comes from increased competition on the graduate job market, with employers placing increasing value on graduates with work experience.

Beth Newman, a first-year History undergraduate from Leeds, stayed with a family member in London for a work placement with an employment law solicitor. Speaking to the *Boar* about how the experience helped her apply for university, she said:

"It cost a considerable amount to get into London every day, but for how much I gained from the experience in terms of my skills, and how it could help me with the things I want to do in the future, it was worth it."

There are opportunities outside of London and Manchester, as well

as firms within the two cities who take steps to make their internships more inclusive, said first-year Economics undergraduate, Timothy Lynch: "Some [banking] internship programmes I was looking at offered accommodation as part of the contract".

The issues "make unpaid internships a serious and pressing problem for social mobility," said the study.

The Trust makes three key recommendations to make the internship system fairer:

1. Interns working for longer than a month should earn the national living wage of £7.85 per hour (or £9.15 in London), or at least the national minimum wage (£6.50).

2. Internships should be advertised "publicly, rather than being filled informally."

3. The process of recruiting interns should be more "fair, transparent and based on merit."

# Young workers struggling with rent

Laura Cunliffe-Hall

**Thousands of young workers across the UK have been severely affected by extortionate housing prices.**

An online questionnaire by the Trades Union Congress (TUC) and Generation Rent, an affordable housing campaign group, found that the average young person has had to pay over 40 percent of their salary on rent. TUC'S Big Youth Debate in London, on Saturday 15 November, focused on discussion topics including the negative housing experiences of young people, directly responding to the results of their questionnaire.

**"The fact that even if you do start earning, most of your wages will be spent on rent is worrying."**

Ryan Weissler

One of the issues raised was the large amount of young adults forced to continue living with parents or relatives. Of the questionnaire respondents, 44 percent claimed that where possible they would prefer to rent their own property, but most simply cannot afford to.

Meanwhile, respondents also drew attention to issues with housing contracts and tenant exploitation by landlords. Reports of eviction threats and the refusal of landlords to repay deposits has been the catalyst for action for organisations like Generation Rent.

TUC general secretary Frances O'Grady sympathised: "Many

young people today are having a much tougher time than their parents ever did. The message from the many young workers who told us about their housing experiences is that it's unaffordable and insecure.

This is yet another indication that the assumption that each generation will be a bit better off than the last has now come to an end."

The growth in popularity of websites such as *SpareRoom.co.uk*, launched in 2004, highlight the multitudes of young people struggling to find the means to attempt to rent their own properties.

Of the 26 percent of respondents who had bought their own home, more than half had required financial aid from friends or family to meet the inflated house prices.

Such figures have raised concerns in the housing sector and amongst the general public. Alex Hilton, Director of Generation Rent, has argued that if the rising rent-to-salary ration continues, politicians will "face the anger of a generation."

Students at Warwick have backed Hilton's words. Ryan Weissler, a second-year Engineering student commented: "It's hard enough to think about finding a graduate job at the moment. The fact that even if you do start earning, most of your wages will be spent on rent is worrying."

Both the TUC and Generation Rent have continued to monitor the housing situation of young people. The 2015 General Election is their focus for the improvement of the private renting sector.



» Unpaid internships make it hard for students to afford living costs. Photo: Nietnagel / Flickr

# Tougher measures push students to collect bins

Alex Ball

**Warwick students living in Canley are facing tougher measures against failing to fetch their bins as students are being urged to report their peers.**

Warwick Accommodation sent an email to all residents of their properties on Centenary Road and Charter Avenue asking them to report fellow student tenants who do not fetch their bins on time.

**"[I am] totally for anything which prevents inconvenience and prevents danger to disabled people and people who are visually impaired."**

David Skinner

There were concerns that leaving bin bags on the pavement after collection time would lead to accessibility problems on streets, and

might also lead to accidents and environmental hazards.

This action was instigated by complaints from residents in the Canley and Gibbet Hill areas.

Councillor David Skinner, the City Council member for the Coventry told the *Coventry Telegraph*: "I certainly hope this will work."

"[I am] totally for anything which prevents inconvenience and prevents danger to disabled people and people who are visually impaired."

Warwick University spokesperson Peter Dunn also stated: "There are concerns from residents about bins being left out."

"We don't know if it is students or not who are leaving the bins out but I won't be surprised if some of the bins belong to students."

Some doubts have been raised about the effectiveness of the method.

A 21-year-old ex-resident from Charter Avenue told the *Coventry Telegraph*: "I don't think anyone in my house would have taken much notice of that. I don't think anyone would have bothered to report people to the Accommodation Office about bins."



» Warwick students face tougher measures regarding their failure to collect bins. Photo: Nico Hogg / Flickr



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# SU responds to abuse directed at NUS Black Students' Officer

Rosie Hurley

**Warwick Students' Union (SU) issued a statement last month condemning the recent abuse directed towards Malia Bouattia, the Black Students' officer for the NUS.**

At an NUS meeting in September, Bouattia spoke out against a motion that called for the condemnation of the militant group ISIS on the grounds that it advocated Western intervention and Islamophobic sentiments.

The motion, which called for students to express solidarity with the Kurds struggling against ISIS in Iraq and Syria, was put to the NUS National Executive Council as an act of condemnation of the rebel group.

However, a group of students, headed by Bouattia, opposed the

motion.

Bouattia reportedly stated: "Condemnation of ISIS appears to have become a justification for war and blatant Islamophobia.

She added: "This rhetoric exacerbates the issue at hand and is in essence a further attack" on those they aim to defend.

This statement of opposition resulted in Bouattia becoming the target of a virulent campaign of hate and Islamophobic, racist and sexist abuse from various groups. She was also allegedly on the receiving end of death and rape threats via social media.

In the wake of this, Warwick SU released a statement on their website in October strongly condemning the abuse that Bouattia received. The SU sabbatical officers commented: "All student officers occupy a position which opens us up to criticism - criticism that is

healthy and necessary for politics to function.

"This is, however, different to the abuse that Malia Bouattia has been subjected to, which has taken the form of threats of death, rape and violence. While political disagreements happen all the time, for them to culminate in an onslaught of abuse and harassment is completely unacceptable."

Bouattia, who is a student at the University of Birmingham, has previously been awarded the Media Diversified's #EightWomen award, and has started several organisations including Black Women's Forum UK, the West Midlands Pan African Students' Union and the West Midlands Palestine societies Forum.

The SU commented further on the duties of students when engaging in student politics, they urged: "We have a responsibility to speak

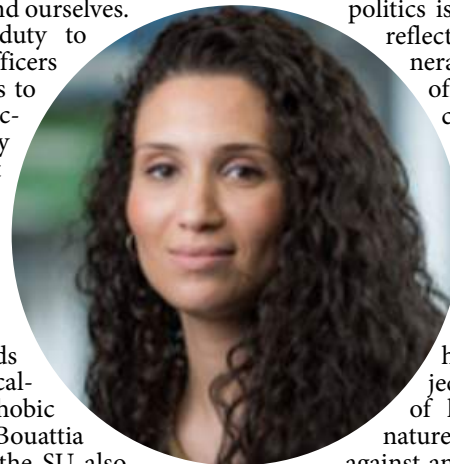
and behave with care, for the consequences of our words and actions often go beyond ourselves.

We have a duty to our fellow officers and colleagues to conduct our activities in a way that does not harm someone's welfare, and does not result in an individual living in fear."

With regards to the specifically Islamophobic abuse that Bouattia has received, the SU also highlighted the irresponsibility of those who suggested that she was aligned with ISIS, saying that it was insulting to her dedication to student politics.

The statement highlighted: "The misrepresentation of her politics is an unfortunate reflection of the vulnerability of Muslim officers across the country."

The sabbatical officers affirmed their support for the issue, by adding: "While no student leader should ever have to be subjected to this level of harassment, the nature of these threats against an elected woman representative is particularly troubling, and we condemn this behaviour wholeheartedly."



» Malia Bouattia. Photo: NUS

# Rising number of UK students move to study in the US

April Roach

**The number of UK students moving to study in the US has increased for the sixth successive year, as revealed by annual figures from the Institute of International Education.**

More than 10,000 students from the UK attended US universities in the year 2013-2014, marking an eight percent increase from the previous year, according to the figures

gathered by the US State Department's Bureau of Educational and Cultural Affairs.

The figure is taken from the first batch of students to face the trebling of England's tuition fee caps to £9,000.

According to the BBC, the UK students are estimated to be worth £216 million to the US economy.

Alex Millen, a fourth-year English undergraduate at Warwick was attracted to American universities because of the breadth of study they

offer: "At Berkeley I was able to take classes in Spanish, Jazz Theory and Performance Theatre. [...] I like to think I have benefited from the contact."

The most popular universities for these UK students include, Harvard, Columbia, New York University, University of California Berkeley and Yale.

Rachel Meehan, also a fourth-year English undergraduate at Warwick, added: "I had about double the contact time at Vanderbilt than

I have at Warwick and believe that, as a humanities student, you get a lot more contact time at US universities, generally."

There are 886,000 international students in the US. Though students from the UK make up the largest group of European students studying in the US, the 10,191 UK students who went to the US last year are a small portion of the total.

China, India and South Korea account for about half of all of the international students in the US.

Factors preventing UK students applying to the US involve cost and visa barriers. Ms Meehan commented: "I think cost is the major barrier to UK students studying in the US. If I had to pay Vanderbilt's tuition fees for my year abroad, they could have cost me up to \$41,088 for that year alone.

"Most of those funds had to come from my parents, as my UK student loan only covered a fraction of them. Vanderbilt's expenses also did not include fairly major expenses like my plane ticket and visa!"

Katie Moores, a fourth-year English undergraduate who studied at the University of California, Santa Barbara for a year, pointed out that the costs vary depending on whether the university is private or public:

"What I realised while I was out there is that, while private universities are incredibly expensive, the public universities are not so bad.

"Especially now that the English fees have been raised, I expect more people will study in America."

In comparison, there are also more US students choosing to study in the UK. The most recent figures reveal more than 36,000 in UK universities.



» Columbia was one of the US universities favoured by UK students. pPhoto: InSapphoWeTrust / Flickr

# Campus campaigners: Warwick UNICEF fast for change

Joe Lester

**Warwick UNICEF on Campus took part in two charitable campaigns last week to raise funds for UNICEF's Ebola Crisis Appeal and the protection of children's rights worldwide.**

The society held a sponsored fast called 'Mission24' and a social media project known as the 'Mini Me' campaign.

The 'Mission24' event, during which members of the society took part in a 24-hour sponsored fast, was held on 15 November.

The campaign raised a total

of £8,264.29 through bake sales, online donations and bucket collections. This exceeded previous records for both Warwick and national UNICEF on Campus campaigns.

The event supported the Ebola Crisis Appeal, which aims to help families and health workers in the worst hit areas of West Africa by donating aid supplies to vulnerable children and raising awareness of the disease in order to prevent its spread.

Commenting on the campaign's success, Molly Fleming, vice-president of Warwick UNICEF on Campus, said: "We could not be more

proud of our members and how much they have provided.

"As it stands the money we've raised has provided 263 families in threat of Ebola with protection kits providing a crucial lifeline for those most vulnerable."

Warwick UNICEF on Campus's most recent campaign, 'Mini Me', encouraged Warwick students to change their Facebook profile pictures to a photograph of their younger selves.

Students were invited to also donate £3 and nominate three friends to do the same with the hashtag #minime.

The campaign, which began on

Monday 10 November, ran until Thursday 20 November, coinciding with Universal Children's Day. This aimed to raise money for the worldwide protection of children's rights.

It follows a number of similar social media projects, including the highly successful 'Ice Bucket Challenge' and 'No-Makeup Selfie' campaigns this year, which raised money for the Motor Neurone Disease Association and Cancer Research UK respectively.

Jacqueline Man, President of Warwick UNICEF on Campus, said that both the Mission24 and Mini Me campaigns have been received well, she commented: "[the cam-

paings] received a lot of backing from the SU - sabbatical officers have even changed their profile pictures and the official SU account have been posting about our events."

She added: "Even UNICEF UK tweeted about us yesterday, which is a first for all 'on campus' societies!"

The society generally aims to promote and raise awareness of international children's rights at the university, supporting the charity UNICEF UK through campaigns and donations on campus. Donations can be made through a link provided on the society's official

# Energy conference lights up Warwick

Leading academics and professionals talk about current challenges in energy production

Hiran Adhia

**The Zeeman Building was host to the annual Engineering Society Energy Conference that attracts some of the leading academics and industry professionals to talk about the current challenges in energy and how to solve them.**

A crowd of 375 participants, with 33 percent of them being from other institutions independent of Warwick, sat down on Wednesday afternoon and discussed the energy trilemma: what is the best way to establish affordable, stable and efficient energy resources?

The conference was split up into

three talks from Shell, one of the largest oil companies in the world; Warwick Manufacturing Group, one of the leading innovative arms of the Warwick in solving some of these energy efficiency problems; and the Warwick Business School (WBS).

Despite the fear of protest from some anti-fossil fuel pressure groups on campus, the event was free of protest and without much disturbance.

It was also attended by ABInBev, a leading beer brand management company, and Teach First who led interactive sessions looking at the challenges of energy on a more local and ground level.

Sammy Hasan, a second-year Engineering student, said: "The venue was a bit intimidating at first to have a discussion, but it was interesting to get an insight into the complexity of projects that some of these companies are working on."

"It would have been good to get a panel together to really drill down into the details of these solutions and see what we can do to be a part of it."

Executive, Neil H. Nersesian of ABInBev congratulated the Engineering Society.

He said: "The turnout was amazing. The students and interaction that we had is very valuable to what we do. The conversations outside of

the room were very engaging and we are looking to create a more sustainable partnership with Warwick in the future!"

David Elmes, of WBS, commented on the future of energy demands: "We have a lot of choices for energy in the future. We can do something a little different, as the landscape itself has gone from quite stable to more chaotic in recent years."

"Warwick itself has already invested £10 million into a heat and power plant on campus that enables us to make the most of waste energy, it looks to reduce energy costs by thousands of pounds a year".

The close of the event marked

the announcement of the new Technology Conference that will take place in January of the New Year.

Michael Andronicou, President of the Engineering Society, said: "We are extremely excited and proud to announce this venture as the first of its kind at Warwick this year."

"It really develops on from what we have been trying to achieve as a society over the past year and we are really looking to go from strength to strength in the run up to our flagship event."

Tickets go on sale this coming week, and are priced at £9 for the full day.



» Photo: Photo: James Rhodes

## Locals pay tribute to war heroes by planting trees

Jack Prevezer

**Over 10,000 trees will be planted throughout the West Midlands to commemorate the First World War's centenary.**

The Woodland Trust, a UK based conservation charity, is leading the project.

The scheme is part of a larger programme being launched throughout the UK which aims to develop four 'Centenary Woods' in England, Wales, Scotland and Northern Ireland by 2018.

10,170 saplings are expected to be transferred to schools and community groups across the West Midlands.

The initiative seeks to combine the refurbishment of local areas with a tribute to fallen war heroes.

The Woodland Trust is calling for locals to get involved as the ambitious project will require a £20 million investment. According to the charity's website, through local participation the project aims to provide a "legacy for the whole country" which "will stand for all time".

John Tucker, the Woodland Trust's Woodland creation director, has praised the scheme, remarking: "Whether planted for a family member, former school pupil or

well-loved member of the community, each tree will represent a special group of people."

Mr Tucker has also stressed the dual emphasis placed on "securing future woodland" and remembrance.

They claimed that "local tree planting events help us work toward our target of doubling the amount of native woodland we have."

This is significant as the UK currently has "less woodland cover than the rest of Europe," commented Tucker.

The charity's lead partner, Sainsbury's, is supporting the project. Money raised through products including Woodland free-range eggs, chicken and turkey will be contributed towards the scheme.

Mike Coupe, Sainsbury's group commercial director and CEO delegate, has said that the cause is "important to our customers and colleagues, and commemorative to the 350 colleagues who fell during World War One."

Sainsbury's has donated £1 million to the scheme, along with contributions from partners including WHSmith and Wilko.

This has enabled the Woodland Trust to provide over 3,000 free tree packs to schools, youth groups and communities over the coming spring.

## Ethnic diversity on the trading floor could deflate stock bubbles

Mallika Vaznaik

**Research from the University of Warwick has shown that markets of ethnically diverse traders are much less likely to suffer stock bubbles.**

The research was led by Warwick's David Stark and Columbia University's Sheen Levine. Their findings were published in the scientific journal *Proceedings of the National Academy of Sciences*.

The study has revealed that trust in irrational behaviour, one of the proposed causes of behind stock bubbles, is far more frequent in markets made up of traders who are ethnically the same.

Traders are more likely to accept transactions without asking too many questions when doing business with ethnic peers.

In comparison, the scrutiny needed to avoid stock bubbles is more commonly based in ethnically diverse markets where the distrust between ethnically different people is more prevalent.

The study was conducted by constructing experimental securities markets as a laboratory for bubbles.

The true value of a stock could be pinpointed in this experimental set up and compared with market

prices in order to identify bubbles as soon as they appeared to measure their exact magnitude.

The researchers then randomly assigned participants to ethnically homogeneous markets or ethnically diverse markets, letting them trade stocks to earn cash.

When trading began, the research found that homogenous markets were more likely to bubble than ethnically diverse ones. In contrast, market prices fit true values 58 percent better in diverse markets.

Christina Stuart, a first year student of Philosophy, Politics and Economics (PPE) said, "Coming from an ethnically diverse background, I find it stunning that the distrust between races can be em-

pirically measured.

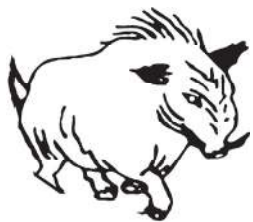
"It's disappointing to think that in such a globalising world there is still underlying suspicion between ethnicities."

Dariaa Mykhailishna, another first year PPE student, remarked: "I think that if findings of this study can be confirmed by further research, they may be used in political and social debates by those who support immigration and ethnic diversity."

This research experiment highlights the benefits of ethnic diversity. It also questions the practical significance of the findings in light of the fact that many trading environments, including Wall Street, are not very ethnically diverse.



» Photo: Alberto Carrasco Casado / Flickr



# Editors' Letters



**“Being angry is the key to change”**



**Rami Abusamra**  
Features Editor

I think the number one thing people need in their lives is anger. I'm not saying we have to go through life literally blind with rage, attacking random people on the street and enthusiastically biting things, that's just stupid. I'm saying that if we never get angry, if we don't see things and go: “What in fuck's name is going on here?”, then we will never have the impetus to get up and change it.

There's this myth that love is what makes things change, that if you love someone or a group of someones, that's enough to make them realise the error of their ways. But love has never given us liberation. Love doesn't make us get up and go “Excuse me, this is bullshit and I would like you to change it.”

That's not to say love and anger are mutually exclusive. I'm sure you've simultaneously loved someone and wanted to punch them in the face. Love isn't what makes things happen though it's a passive force and, however powerful it may be, it won't make people stop in their tracks and really start seeing what happens around them.

That's anger's job. No one will listen to anything that isn't forceful, no one will listen to anything that doesn't take no for an answer. We can't stand back and accept what goes on around us with a tut and a “well isn't that a shame.” The ap-

propriate reaction to reading about a hate crime or something similar is “this is disgusting, this is angering”. Because when we have that, when we know that something is wrong, like a society where a hate crime can be reported and all the underlying structures that foster that hatred ignored, it can give us the will to make people aware of it.

Anger is active. It makes us try to spread as much information to as many people as possible. It makes us get on a bus to London with thousands of other students to demonstrate for free education. It makes us volunteer to give help with school subjects for kids who don't get help at school. At the less useful end of the scale, it makes us write short articles to get other people angry too.

In Ferguson, MO, USA, people are still protesting against the institutionalised racism that led to the death of Michael Brown, an unarmed teenage boy. The policeman who shot him, Darren Wilson, is still free and on paid leave. We can make people aware of that racism, and we can look at our own society in Britain and make people aware that we're not much better. If we have the money, we can even donate to the people who are trying to provide food for some of the kids in Ferguson who don't have access to it.

**“What is The Big Issue?”**



**Eloise Millard**  
Deputy Comment Editor

We've all done it. You're ambling down the high street and above the clamour of the busy crowds, you hear the dreaded: “Big Issue, please?”. You stutter “Um, sorry, not today” and walk away faster than you would if you were trying to catch a U1 on a Monday morning. Or worse, you ignore it.

I'm not ashamed to admit, I used to be that person, until I met a vendor of *The Big Issue* that, without sounding melodramatic, changed my world view.

I met Will in July. I had a job interview on Leamington's Parade and I was outside having a cigarette. He came over and asked if he could have one. I obliged. He noted my smart attire and asked if I was on my break. I told him about my interview, and he wished me luck. I didn't think anything of it; I just dismissed it as polite small talk, as thanks for the cigarette.

I got the job. So began my career of selling school trousers and posh butties, and a great friendship with Will. We would talk everyday. One day, Will asked me about my degree. Naturally, I started moaning about Virgil. I ended up in such a deep conversation about *The Aeneid*, I was late for work. Will is a fountain of knowledge, and it was then that I had the ultimate lightbulb moment: no one chooses pov-

erty. I've started buying *The Big Issue*. I don't know if you've ever picked one up, but a recent copy I've got has an Alt-J interview, an article on that Nick Cave film my housemate won't shut up about, political cartoons... it could give the *Boar* a run for its money! You're helping a vulnerable person move away from life on the streets AND getting some top-notch content. £2.50 seems steep when you can peruse *BuzzFeed* to your heart's content for nothing, but it's not even the price of a pint. If you haven't got the change to spare, having a chat can be a welcome break for a vendor from a day of being continually blanked when they're just trying to do their job.

The £1.25 vendors earn from each sale of the magazine goes towards rebuilding their lives. They can open bank accounts, access healthcare, find accommodation... All the things we've never thought twice about. There are around 2,000 vendors of *The Big Issue* in the U.K. 50 percent of them are supporting families.

I still see Will pretty often; we catch up and it genuinely brightens my day talking to him. Next time you're forking out for a Starbucks caramel brûlée latte with whipped cream and sprinkles to boot, remember: £2.50 goes a long way.

## Dapper Laughs has choked on his last with ITV

Nick Buxey

Over the last few weeks, Dapper Laughs – real name Daniel O'Reilly – has really hit the headlines. I'm sure I don't need to tell anyone why. Suffice to say, he's not the greatest example of feminism that we have in today's society. But what's confusing was ITV's original determination to stand by someone accused of using “banter” as a veil for his misogyny.

What's worrying is that someone so cretinous, who had built a career

by catcalling women, was being endorsed by a major network. When someone complained, ITV had the nerve to insist that he was “respectful” to women. In the same sentence, they claimed he's just helping men to “pull” women.

Nobody actually tries to ‘pull’ someone these days. Doing so implies the object of your affections is just that. Not a person with feelings and opinions, but a vessel to be used and abused. All you have to do is lure them in.

They went on to further insist that Dapper himself was “not sex-

ist or degrading to women.” Have they forgotten when he tweeted “Remember, it's only sexual harassment if she's more attractive than you”?

Dapper represents a persistent and ugly strain of our society as someone who genuinely finds harassment funny. He encouraged people to think that shouting ‘compliments’ or dry-humping motions are acceptable, even funny.

So why was ITV continuing to support him? One can only assume that Dapper's fanbase represents a demographic that hasn't quite fig-

ured out how to turn the TV on. Before anyone hails Dapper as a working-class hero, don't. Equating misogyny with the working-class is offensive, and downplays the society-wide problem we have with equal rights, no matter how much we like to dismiss it.

Luckily this odious, vile and humourless man has been banished to the realms of anonymity.

After a series of complaints, ITV axed ‘On the Pull’ on November 10

### READERS' RESPONSE

Angus Taylor

**“Give Warwick's sports clubs their due”**

A recent barrage of negative press in the local and national media has focused on unruly and sexist behaviour exhibited by university sports clubs. Last issue, the *Boar* reported allegations of misogynistic chanting on the Uni Express and ‘odd’ behaviour during sports initiations. This is the latest in a splurge of coverage depicting sports clubs as proponents of ‘lad’ culture and breeding pits for anti-social behaviour.

Having been part of sports clubs throughout my university and school careers alike, I understand how enthusiasm can often turn to reckless behaviour. However, those reading articles on the subject should balance increasingly negative reports on incidents involving sports clubs with the incredibly positive influence these groups have. Sports clubs have become easy targets for stereotyping without proper recognition of the role they play in our community.

It's no coincidence that many students describe sports clubs as the most enjoyable part of their university experience. As a student caller, I regularly phone graduates and never tire of hearing stories about sports clubs. It's no wonder graduates come back to Warwick years after they graduate for “Old Boys” events, Warwick Relays and such. It demonstrates how strong their affiliation to sports clubs is. Sports clubs breed friendships which continue long after university. Furthermore, members of sports clubs benefit from help provided by older students or alumni at their club on anything from academic work to career advice.

The reach of sports clubs provides a medium for students to give back to the community and raise money for charity. Every year, rugby union members dedicate hours teaching the sport at local schools and hockey's Movember campaign raises hundreds for testicular cancer.

I'm not defending the behaviour of those who step outside the realm of what is acceptable. But let us be wary of scapegoating sports clubs, and recognise the valuable role they play. We should be aware that the behaviour criticised in the media and punished by students' unions is by no means confined to sports clubs and is displayed throughout university campuses across the UK.





# Cartoon Corner



IN COLLABORATION WITH  
**WARWICK PRIDE**

Luke Dyson

## “Why we need Pride”

If you didn't already know, LGBTUA+ Pride is both a protest and a celebration. It is a movement against discrimination and violence towards members of the Lesbian, Gay, Bisexual, Trans\*, Undefined, and Asexual queer community and promotes self-affirmation and equal rights of minority groups. It can take the form of many different inclusive events which aims to increase the visibility of the queer community at large and celebrates our diverse sexualities and gender identities that we are usually made to feel ashamed of. Warwick hosted its first “Gay Week” in 1983 which was later renamed “Awareness Week” up until 2009. As the co-ordinator of Pride Week this year, I have been asked why we need such a week, and here's why.

Living in a cis heteronormative society, being LGBTUA+ (the other) can be an isolating and lonely existence. It is important that the community is visible to show others that they are not alone. In mainstream media there is a major lack of LGBTUA+ representation, especially for queer people of colour. And when we are represented, we are most often portrayed negatively which propagates many stigmas people hold against us.

We grow up in a culture that tells us we are unnatural and even revolting, reaffirmed again and again in PE changing rooms and at the dinner table. For many of us, these negative feelings and insecurities are incredibly difficult to overcome. Even after I came out, I became anxious to defend and prove myself to my peers. Despite not being heterosexual, we are made to feel scared of appearing anything else, and dismiss those that are less conforming. Up until coming to Warwick, I did not have a group of non-straight friends. With little exposure to similar people, I decided to join Warwick Pride. Making a group of queer friends challenged many ignorant beliefs I held and made me feel more confident in expressing myself. I haven't looked back since.

All spaces in our society are by default heterosexual, unless explicitly specified otherwise. Even the one local gay bar we have in Coventry is over-run with bigoted straight people. Pride week is a reclamation of the safe space we are repeatedly denied.

From verbal abuse to physical assault and murder in some instances, our struggle is far from over. LGBTUA+ individuals are much more likely to suffer from depression, substance abuse, and experience homelessness in their lifetime. Pride is not just a gathering; it is a protest against an oppressive heteronormative patriarchal society. Until we achieve real equality and acceptance, there will always be a need for Pride.



» “Movember” Cartoon by Rachel Elfassy Bitoun

## Meditating on the values of others

Rebecca Myers discusses the openness of Warwick Hindu Society at a recent ‘aarti’ event

Last Monday evening, fresh from watching the cold dusk set in over the Soviet-bloc views from Library floor three, I found myself sat, cross-legged on the floor of the Chaplaincy, under a big sign that said ‘Warwick Hindu Soc in partnership with Warwick Buddhist Soc’... trying desperately to be invisible.

As a fourth year, there are not many buildings in central campus left uncharted by me in my various wanderings to “find the lecture room”. Except the chaplaincy. Not even the lure of free paninis and toasties had seen me enter their doors in the full three years I have bumbled round Warwick campus. And now, here I was, clearly in the middle of some enormous existential crisis that I myself didn't fully understand, psychologically prepping myself to take part in a Hindu prayer session, when all I thought I'd come for was a slightly more IRL version of Andy from Headspace.

Upon arrival to ‘Introduction to Meditation’, I had been informed that the Hindu Society's ‘aarti’ would be taking place, as it did every Monday, before the meditation session began.

Peppered among the contented greetings of regulars and the chattering of “oh my god I know – I used to come all the time but I've

just been so busy recently!” were evident newbies: a couple of awkward hippies, some nervous-looking postgrad students, two guys inexplicably wearing their Freshers 2K14 t-shirts (never did get to ask them why), and me. As the room filled up, most of us who realised we were sat alone and didn't know anyone – or anything about what might ensue – migrated closer and closer towards the edges of the room, until I found myself almost literally sat under the entrance curtain.

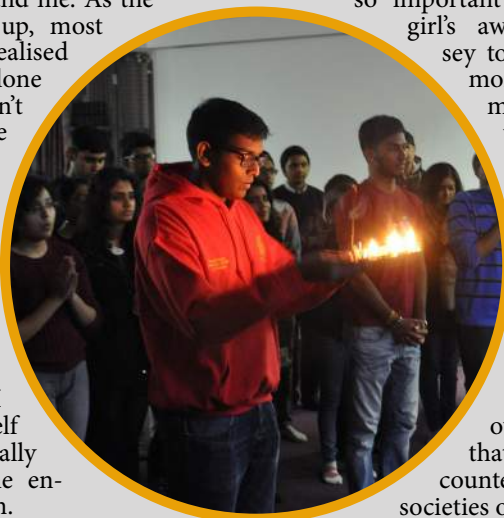
As I battled with the art of sitting this unbelievably close to the exit but not being trodden on, the girl next to me thankfully struck up conversation. “Are you new to this too?” she asked, clearly needlessly. She went on to tell me the last thing she had been to recently was an ‘understanding Islam’ event run by the Islamic Society, and that this was part of her way, she said, of get-

ting to understand all the different faiths on campus. To that end, she was hoping to try out an event from every faith society.

Suddenly finding Warwick's Andy from Headspace didn't seem so important to me. This girl's awesome odyssey to learn a little more about what makes Warwick's diverse religious community tick had struck me as truly wonderful. With no real religious affiliation of my own, it was rare that I ever encountered the faith societies on campus.

While I thought I had signed up just to sit and tell my mind off for wandering for an hour in front of a man in an orange dress, I had actually been invited to partake in a prayer to God, and an offering of light that Warwick's Hindu community do every Monday.

It struck me that evening what an enormous privilege being invited to observe someone at worship really



is. The Hindu Society didn't have to invite the meditation-goers to worship with them, they didn't have to invite us to awkwardly watch them as they went about doing what they do every Monday evening. But they did. And in a multi-faith community like Warwick, that extension of an invite can make all the difference.

I am really grateful to Hindu Soc and Buddhist Soc for hosting such a fantastic event, and for inviting me, the nervous postgrads, the awkward hippies, and even the guys in Freshers 2K14 t-shirts, to worship with them, and to have a little taster of an understanding for how they interact with their God.

We are privileged to live in such a multi-faith, diverse, and accepting community at Warwick, but it is rare that many of us see each other's experiences.

If you do one thing before term ends, I would urge you to seek a little enlightenment, and take your own understanding of religion outside its comfort zone.

Much like the girl speaking to me from my hidey-hole behind the curtain, we should all aim to learn more about each other's relationships with God and the world around us. And we are lucky that there are societies on campus happy enough to let us in to see.

» Photo: Warwick Hindu Society

## A letter from a Third Culture kid

Hiba Ahmed

**D**EAR NON-EXPTAT, First of all, do not under any circumstances, insist on knowing where said foreign kid hails from. If they feel like telling you the whole story, they will. If they feel like saying "I come from Birmingham" but look like they're from Kolkata, you respect their choice and leave it there. To put it politely, it is none of your damn business. Nagging insistence in knowing where said foreigner comes from will result in you being labelled a 'prat' by said person of colour and, unless the origin of the person in question is vital to your well-being, you really don't need to know everything about it, and neither are they obliged to tell you.

Secondly, the question "How did you end up here?" is not appropriate small talk with a stranger. Whether said individual is the offspring of wealthy diplomats with several countries of residence on their metaphorical notch, or an ex-refugee, not everyone is comfortable sharing their 'story'. You are asking a deeply personal question to a stranger and exotifying something deeply intimate and life-changing, hence some people's reluctance to share said 'amazing story' with you. Respect the foreign person's space and personal integrity, and know when these questions are appropriate.

Thirdly, the question "Do you feel more new nationality or ethnic origin-?" is never, ever acceptable. Growing up between two cultures is never easy, and your, maybe well-intentioned, question has undoubtedly been asked one too many times. Kindly back off and rethink of new, safer topics to discuss such as the weather, football, or *Game of Thrones*.

Last but not least, the subject in question is often marked out by their inability to just 'fit in' to put it straight. There is no need for you to further racialise them, and, while your intentions may be pure and your curiosity natural, it is only fair to respect that some people simply don't want to discuss these topics. You, as an acquaintance or even a virtual stranger, are not entitled to anything and should therefore not act as though you are.

I hope this small guide of do-nots helps you in your quest to form a larger circle of acquaintances without rubbing someone up the wrong way or stepping on some very swollen, virtually down-trodden toes.



What is it like to be a third culture kid? Find out more on Facebook



## Tête à Tête

"Are RAG Week deliveries a good thing or not?"

James Huxley Beavis says **YES**

**D**espite being seemingly obvious why Raising And Giving (RAG) deliveries are a positive element within fundraising at Warwick, I have been asked to construct an 'argument' for this, but first, let me use this as a platform of positivity and congratulate the RAG exec, their volunteers, and the hundreds of students who have donated to what is the most successful RAG week on record!

I have to admit, I have limited knowledge of the 'just say gNOME' micro-campaign other than holding the belief that the individuals involved have nothing but the best intentions for a positive outcome. Two years ago, I ran RAG week: a week where the University saw a diverse collaboration of students working together to raise much-needed funds for *Children in Need*. Not only did we pour our hearts and souls into this week, but we saw a tangible, quantifiable difference with RAG membership rising dramatically, and campus buzzing with a philanthropic ambiance.

Unfortunately in this week I also made mistakes. There were a minute handful of deliveries that were unwished for. Thankfully, Andy King (current Warwick RAG President) is not as ignorant as I. He has consistently con-

tacted the Students' Union (SU), other University RAG societies, and myself since April to support student's welfare throughout RAG week. He championed the option to remove oneself from receiving deliveries in a professional manner that allows students confidentiality to be maintained. Not only this but working with the union, RAG created a mandatory workshop, allowing only those union trained able to perform more complicated deliveries. They have reinforced this diligently, with deliveries cancelled without the appropriate volunteers. They have worked hard, both within social media and on their emails, to promote this opt-out process, aiding awareness at the potential cost of funds raised.

RAG works relentlessly to help those most in need throughout the year, and RAG week has raised more than £4,500. The spreading of campaigns of negativity, without constructively approaching sensitive issues, lacks professionalism. I understand that these individuals have good intentions, but we are already working hard, alongside the SU, to consistently be far above the requirement for student welfare. Imagine the opposite end of the spectrum, where these campaigners took more than £4,500 away from teenagers suffering from cancer and their fam-

**I**t made my week. It was too early on a Thursday, I was hungover from *Pop!* and my lecturer was waxing lyrical about Arthurian Romance... until a giant dolphin interrupted her mid-sentence to give her a lap dance with a little help from Marvin Gaye's 'Let's Get It On'. Albeit hilarious, every time the dancing dolphin burst through the door, I stared at my lap and whispered to myself "please, not me."

Warwick Raising And Giving (RAG) are a fantastic society. They raise around £250,000 per annum for charity a year, and RAG week is only a small part of their amazing efforts throughout the year.

Charity is defined as "the voluntary giving of help, typically in the form of money, to those in need". If this is true, why is it lots of people expect something back for an act of supposed kindness?

The RAG week shenanigans, particularly the surprise lap dances and 'gnoing' are reminiscent of the ice bucket challenges plastered all over my newsfeed this summer. The *Telegraph* revealed that around half of Brits who braved their icy fate didn't actually donate any money to charity. Nevertheless, while the ice-bucket craze raised millions for a more than worthy cause it begs the questions: were people nominating their friends to undertake the

challenge out of charitable spirit, or was it just to see a friend utterly humiliated?

I feel some of the RAG week deliveries follow suit. I wonder how many people would put a fiver into a bucket rattle compared to how many would fork out as much to see their mate clingfilmed to a tree. You can opt out of being a victim of RAG week deliveries, but I feel this is a little known fact. There's a disclaimer at the bottom of the email which was sent out to all students about RAG week. However, if you're anything like me, you missed that whilst rummaging through emails about Friday's *JaegerMonster* and innumerable careers fairs.

Rereading what I've written, I feel like a huge buzzkill. Despite my rather negative tone, I love the fact RAG week encourages the university community to come together for a good cause. I just don't know when charity stopped being about helping those in need and became about humiliating others. Charity should only affect two parties: those reaping the benefits, and the person who put their hand in their pocket. My definition of charity contains no humiliated middle man. For me, I'll stick to bake sales, sponsored runs, and all that hegemonous charitable carry-on.



# Energy is a problem that isn't going away

Hiran Adhia

**T**he problem with energy is that it is usually too big a challenge to comprehend. It often consists of complicated processes, big numbers, and questionable multinational companies who seem to have all of the answers. It was reasonable to say that I was sceptical of the *Engineering Society Energy Conference* before I took my seat. However, I was pleasantly surprised.

Not by Shell though. When William Lindsay, a chief engineer in their new Carbon Capture Storage technology, stood up to speak and explain the finer details behind the pilot project, it seemed as if everything was going swimmingly. He calmly talked through his presentation and welcomed questions. Although, it seemed that he was unable to answer that many - ignoring, or rather refusing to comment on the recent developments in fracking that I asked about, because it was simply 'not my area of expertise.' There may have been no active protesters at the event, but the company presentation did little to quell some of the fears that many in the room had about the future of the big oil company.

What Shell lacked in enthusiasm, ABInBev made up for in



» Photo: Courtesy of James Rhodes

Belgian spades. The owner of six of the biggest global beer brands, they were incredibly on the ball when it came to current energy challenges, but from a very fresh perspective. Executive Neil H. Nersesian claimed that: "Beer was the first social network and we are bringing together people with our brands."

This was a recurring theme from the event - the appetite for a collaborative approach to the challenges that we face today. It is clear that energy itself is a very emotive topic. From those of you that are currently braving the broken

boilers in your student houses in Leamington and Canley to those that are switching off the lights in their kitchens on campus, energy is an issue that isn't going to go away.

In a room full of aspiring engineers, it was clear that these challenges were going to need the input of those sitting and listening intently to these conversations. The environmental damage of fossil fuels, as well as the sudden changes in the worldwide climatic picture, are likely to have the biggest impact on our current generation, which pushes for the ever

greater need for the development of sustainable solutions.

This was emphasised by David Elmes, of Warwick Business School, who called for a greater shift of investment from the supply side of energy to consumption. Put more simply, the onus should be on the individual to make smarter decisions about how they are using their energy, rather than relying on the profit-makers to make these choices for them. Speaking to him afterwards, he said; "currently we are involved in an energy trilemma: a need for affordable, stable and efficient energy...and we need to start creating relationships with the big companies in order to do this...they have the real investment to make a tangible difference."

It falls upon us, then, as consumers of energy, to challenge the current status quo that relates to the energy problem. Considering we are very much part of the problem, with the level of wastage increasing on a daily basis, are we ready to form part of the solution?

It seems like a long gulf to jump across, but I am glad that we are having the conversation. We have the Engineering Society to thank for that. Unless we start speaking to the key influencers in the industry now when they are in the process of getting cleaner, we have no chance of getting on board.

# Binary code, binary clothes

Tamsin Paternoster looks back on Halloween and the significant problems it brings up



With everything from Emma Watson to Malala Yousafzai to Reeva Steenkamp monopolizing our TV screens and Facebook feeds, sexism is as relevant today as it was when Mary Wollstonecraft first put quill to parchment. In times like these, another article about gender is not only suitable, but entirely necessary.

Pretty much every crudely obvious gender stereotype can be observed by taking a visit to your local fancy dress store. Cast your minds back to Halloween, when costumes and the narrow-minded gender conventions they promote, were everywhere. For women, there are a huge variety of characters or inanimate object you can imitate with clothes, yet there is one consistent theme: sexy. In fact it's a testament

to the human imagination when you discover the range of costumes you can find which adhere to the idea that women must show as much skin as possible. It's a wonder women don't get prosecuted for indecent exposure. On the other side of the gender spectrum; men can be powerful and intimidating. Above all else, men's Halloween costumes

**A sexy mouse, a sexy horse, a sexy Groucho Marx, women are told they... must conform to ideals of femininity**

avoid anything typically considered to be feminine.

So what is so wrong about these

costumes? The answer is nothing. There is nothing particularly harmful about a woman dressing provocatively if she wishes to, nor is there anything wrong with a man relishing his deluxe Superman costume with added chest muscle. What is wrong is that these costumes provide a narrow-minded perception of gender, and don't offer any possibility of mobility.

Gender is socially constructed. Halloween costumes are essentially saying what society says: this is your gender, now conform. The problem is not with a girl dressing as a sexy mouse, but the pressure on her to dress in a certain way. As a sexy mouse, a sexy horse, a sexy Groucho Marx, women are told that the way they dress must conform to those ideals of femininity. Equally, the idea that men have to



» Photo 1, 3: John O'Nolan / Flickr  
Photo 2: Comrade Foot / Flickr

make the narrow choice between overt masculinity, usually associated with violence (think gangster suits and toy guns) or dressing in drag is simply outdated and boring. The fact that when men dress up as women it is usually met with shrieking laughter shows us how far our culture has to go in accepting the link between men and femininity beyond a ridiculous, fancy dress context.

What about those people who are unsure of their gender, or don't want to be confined to the gender binary? In all honesty, is any one of us actually sure of our gender until we're buttoned up in pink from head to toe and thrust in the direction of the princess costumes? Or stuffed into superman outfits coming in shades of blue and red and repeatedly told we're ladies men whenever we absently stare in the general direction of a girl. What is so worrying about Halloween costumes is that they are presented to

us from such a young age: cowboys for boys, fairies for girls. The fact that these costumes are categorized in terms of gender is damaging for our society, and leads to misconceptions about gender that are entrenched in our minds from far too early an age.

Not only do these categories not allow mobility between genders, reinforce the gender binary, or allow options beyond stereotypes, they also lead to sexism. The idea that women must show as much skin as possible in order to be sexy, or find a decent Halloween costume, is presented to us in the media day after day. When a woman is half-naked and writhing on a TV screen in order to sell cola or perfume, it's dehumanizing whatever way you look at it. Connecting women with products bolsters this idea that women are there to be consumed. Equally, why must women adapt to primarily male fantasies in order to present sensuality? On the flip side, the fact that men must live up to a masculine ideal which abhors any sign of weakness can be rigid and uncomfortable. How fragile is masculine power when it can be threatened by any sign of femininity? The obsession mainstream media has with boys pulling as much and as often as possible leads to the notion that sex is a game, men must 'get' and women must 'give up'. Sexism is prevalent when the idea of a boy who has not lost his virginity becomes laughable. This is most clearly seen in the case of

**Connecting women with products that bolster this idea that women are there to be consumed**

Elliot Rodgers where, even after he massacred six people, was still presented flippantly in newspapers as a 'sad virgin'.

This may seem a little far-fetched for a discussion about Halloween costumes which are, after all, for fun. Really though, these costumes say a lot about the way we perceive and interact with each other. More than costumes, it's about how narrow-minded we are as humans when it comes to categorizing things. Gender is one of the major categories that we identify with, so why make it so constricting?

Are you angry about gender representation in today's society?  
pitch an article today:  
Features@theboar.org



# It's okay not to be okay

Anxious? Catherine Pearson knows just how you feel, and she's here to say that it's absolutely fine

**M**y name is Catherine and I suffer from anxiety. That's already much more than some of my closest friends at home know about me. It feels a very big thing to admit, and so for many years I have kept it quiet; I don't want people thinking there's something wrong with me. However, a few recent experiences have changed my mind about keeping up the long silence. I want to speak up for those who are also struggling behind closed doors, and I feel the start of a new life at university is the perfect time to do it.

The problem with having one of these 'invisible illnesses' is that you run the risk of being disbelieved, misunderstood, or, worst of all, you'll have someone tell you to "just think positive". It's incredibly frustrating given anxiety is a condition that, according to the Mental Health Foundation, as many as 9.7 percent of the population experience in one manifestation or another. That makes it one of the most prevalent mental health problems affecting the UK population.

I should begin with a disclaimer that my description of anxiety is purely based on my own experience. Anxiety is a condition with many branches; you've probably heard of Obsessive Compulsive Disorder (OCD) and Social Anxiety Disorder to name a couple, but people have different triggers that they respond to in their own way. This is quite possibly the reason why it is so overlooked and why the

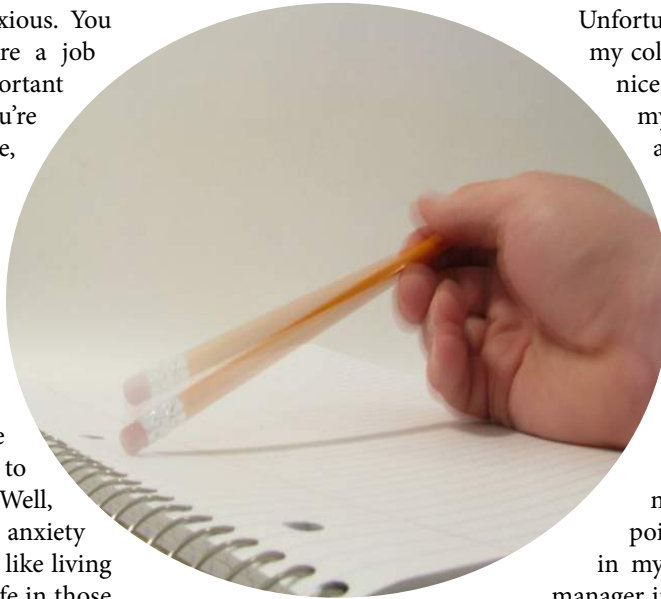
Mental Health Organisation describes anxiety as "under-reported, under-diagnosed and under-treated".

We have all been anxious. You know that feeling before a job interview or an important meeting with a tutor? You're waiting outside the office, palms sweating, heart thudding, you've got a dry mouth and a bit of a dodgy stomach. Your body is responding as though you're about to face a threat, and the adrenaline is surging to make sure you're alert and prepared to handle what's coming. Well, the best way to describe anxiety as a condition is that it's like living every moment of your life in those horrible couple of minutes before the big interview.

The 'fight or flight' response is spoken about a lot when explaining anxiety. It's the idea that your body is gearing you up for something dangerous coming your way, only with anxiety this intimidating obstacle you're confronting may be talking to someone or walking to the shops. The problem with calling this condition 'anxiety' is that it's already a word used to describe an emotion we all feel from time to time – like just before an interview – and so it can be confused with being slightly worried or nervous.

I have had problems with anxiety since the age of 13. Around 2012, at the age of 20, I was working in an

office. I was painfully concerned about what everyone there thought of me and I didn't want to get un-



» Photo: rennett stowe / Flickr

der anyone's feet, so every morning I sat at my desk with my heart pounding, praying I wouldn't embarrass myself, and dreading that someone would ask me a question. I knew my job well, but my body was gearing me up for something dreadful. I had a heavy weight on my chest. I couldn't breathe. Talking to my colleagues left me in a state; my cheeks would burn red, I would get so light headed that I would see colours, I became so aware of myself that even walking to the photocopier was something I had to prepare myself for. I felt exposed and apologetic for being there.

Once the working day was over, I would begin my evening ritual of making sure I hadn't done anything wrong throughout the day. I would sit on my bed into the early hours, systematically running through every conversation I'd had that day. It was a mental list of self torture. I scanned each conversation for two main things: could anything I said have offended the person I was talking to, and did anything I say sound stupid or embarrassing? If I found that something I'd said had the potential to be misconstrued, I'd panic and frantically plan out how to undo the mess the following day. This began a vicious cycle of little to no sleep and locking myself in the staff toilets each morning, slumping to the floor. I was

exhausted. But, once I composed myself, I would walk back into the office like nothing was wrong. No one was any the wiser.

Unfortunately, it transpired that my colleagues were not all that nice anyway. I turned to my cognitive behavioural therapist to help me manage my reactions; I needed to believe that I wasn't the dreadful person I convinced myself I was each time I received a passive aggressive email from a colleague about how they'd noticed I was out a bit longer on my lunch break today, or pointing out minor errors in my work and copying the manager into the email. I forgot to order some sticky labels once and an extensive email came my way explaining the inconvenience I had accidentally caused. I was in pieces.

**I sing, I act, I can talk to big groups; people would assume I'm quite confident**

Anxiety is in many ways a chemical reaction, but the good news is that there are a number of options for people who are struggling to cope. cognitive behavioural therapy (CBT) works by delving back into childhood experiences to try to pin down; where the anxious feelings originate from and uses a variety of practical techniques to employ when you face a situation that usually kick-starts your 'fight or flight' response. Counselling is also a very popular route to go down, as is group counselling or the use of free online anxiety forums where members offer support and encouragement so you that can take those first steps out of your comfort zone.

I left my job under very difficult circumstances. I needed to take a day of leave to sort myself out and cited sickness as the reason. A few weeks later I explained my difficulties to my boss and management swiftly issued me with a disciplinary meeting. Despite a doctor's letter confirming my condition, they were determined to see that

I pay for not having disclosed my problems with mental health on the day I called in sick.

I suffered in silence because I feared how people would react if I spoke up. Hiding my anxiety meant I was denying myself a happy life but I now see that I didn't deserve the treatment I received.

Now I'm here at Warwick, at the age of 22, and I was so disappointed to find that my 'fight or flight' response kicked in as soon as I arrived on campus. After over a year of getting better and feeling back on top of my life, panic took hold and I was very firm that the only place I could function again was at home.

With the help of Student Support Services, some CBT techniques and a lot of experience with my own anxiety and how I react, I have managed to get myself to a place where I am feeling comfortable again. I may live largely on my anxious energy, but I'm channelling it to make sure I make the most of my time here so I can live the life I want, not the life that my anxiety dictates.

I sing, I act, I can talk to big groups; people would assume that I'm quite confident. They wouldn't have any idea what goes on under the surface. It goes to show that this condition can affect anyone, and it's not uncommon to find that it's a chatty, sociable person who is trying to keep their head above water.

It's impossible to make everyone like you, no matter how hard you try, and that's okay. It's also okay to say no to someone so you can say yes to yourself. It's important you do, because you are worth every minute you spend in the pursuit of your own happiness. There's no shame in admitting you have a problem, it is part of who you are and, if you are getting through each day with the anxiety monster on your back, then I salute you. You are strong. You are brave. It's okay not to be okay.

For more information on anxiety, or help and support if you suffer from anxiety, check out these links

[www.anxietyuk.org.uk](http://www.anxietyuk.org.uk)

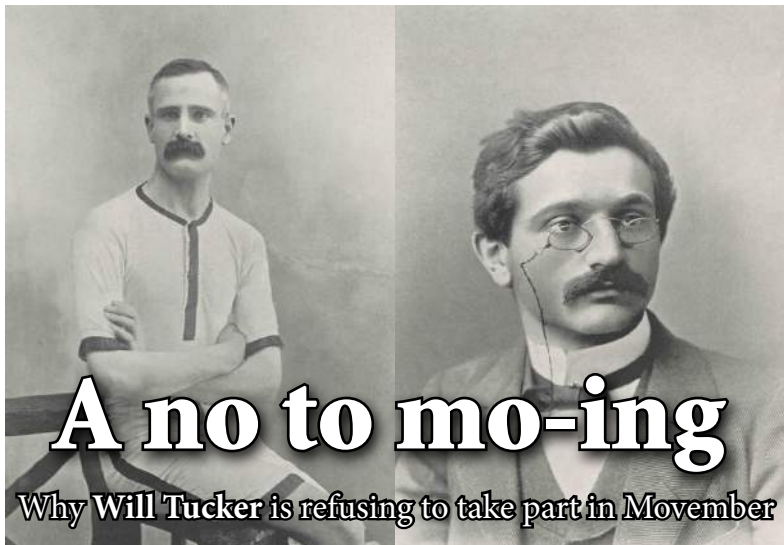
**Nightline**

Phone: 02476-522-199  
email: [nightline@warwick.ac.uk](mailto:nightline@warwick.ac.uk)  
or drop in, between old and new routes.



» You aren't alone. Photo: jessicahtam / Flickr

Want to write for Features? Let us know! E-mail [features@theboar.org](mailto:features@theboar.org) to pitch your ideas



## A no to mo-ing

Why Will Tucker is refusing to take part in Movember

The annual tradition of growing a moustache for the whole month of November, and being sponsored to do so under the auspices of 'Movember', is becoming increasingly popular. But like a child who claims they can't do Games today because they've got a note from their mum, I think I have a reasonable excuse not to take part in the practice.

There is a whole other debate about whether the practice is discriminatory towards men who can't grow facial hair (several of my friends and my brother fall into this category) or those who normally have facial hair due to their culture. Perhaps - but this is not the point I'm making here. Nor will I dwell on the fact that the event may be becoming less relevant given that some think we are reaching Peak Beard in the general cycle of facial fashion - Stephen Crabb recently became the first bearded Tory cabinet minister since 1905 (Labour have had no such qualms, with David Blunkett and Robin Cook both sporting chin and lip furniture).

No, the reason I won't be doing 'Movember' any time soon is the sort of thing psychologists love: it's because of my father. I look quite a

lot like my dad. In fact, more than quite a lot - we look very, very similar. In the 1980s, when he was in his 20s like I am now, he had a moustache. I must report that from the photos I've seen it looked absolutely dreadful.

Seriously. He looked like a cross between Super Mario and a Warsaw Pact athlete, or what would happen if a dark brown caterpillar got hopelessly lost in mid-80s Sheffield and refused to leave him alone. Given his penchant for jogging, he's lucky the 118 118 adverts weren't around then.

Have you ever heard of that programme 'The Nazis: a Warning from History'? Much like how we have the societal memory of World War II to guide our decision-making in the modern era, I have grainy pictures from thirty years ago of a time where people dressed entirely in denim and one man had the 'nonplussed' emoticon forever stuck on his face. Dad's moustache is my own warning from history, though fortunately it went the same way as many other institutions by being scrapped during the Thatcher years. To paraphrase Mrs T, you mo if you want to. But this man's not for mo-ing.

» Photos: Warwick MRC

## “Yes, I am an aggressive drunk”

Alcohol and I - an anonymous writer tells us about her troubling alter-ego

Alcohol changes people. It certainly changes me, for the better and for the worse. I would say I'm an aggressive drunk. Not aggressive in the sense that I would assault someone or act violently (although I have on instances crushed shot glasses with my bare hands, accidentally broken a glass on my friend's foot, and almost knocked out my teeth by bumping into a wall due to hysterical laughter). What I mean by aggressive drunk is that I would say anything to anyone and act in a way that I never would if I were sober. No one can keep me down and I refuse to listen to anyone; I just abrasively talk over them.

After a couple of shots kick in, the normally shy me can easily converse with total strangers. I make dozens of friends when I am like this (many of whom I don't remember the next day). I usually end up enjoying the party singing and dancing loudly and blissfully with complete strangers. This is the good point. After a couple more shots I start to completely lose my inhibitions.

I am aggressive in that I impatiently want everyone to do as I please and act like a total diva- I once tricked a stranger into singing 'Mr. Brightside' by The Killers, with me promising he could share my cab, but didn't follow through- I just needed someone to sing with me!

I usually have a filter that stops me from blurting out stupid things, but it completely disintegrates with a few drinks. Some say that people are honest when they drink - I dis-

agree. It seems to me that people just become delusional, and what they say

stupid things. Guys are usually the victims here; drunk me often replies every decent male in the vicinity with comments like, "Are you gay? You're wearing too much perfume!" Hopefully something they won't take personally - or won't remember.

Luckily, my friends are always there to save me and have stopped me from making a few mistakes that I would really regret - like getting with a stranger who under the flashing lights of Smack was a ten, but is really a two (that may have actually happened once or twice...).

Yes, I have been escorted out of a club, and sometimes need my friends to make sure I don't accidentally kill myself while crossing the street, but surprisingly I've never done something I regret too much. Usually my drunken state provides my friends with the night's entertainment.

I don't know if being an aggressive drunk in the way I am is really such a bad thing. I usually have fun! My friends however, may disagree. The best advice I can give myself or anyone else who might turn into an aggressive drunk is to know when to stop drinking and keep your behaviour in check - no one likes to look after a liability every night.

» Photos: Christian Senger, Aziz J. Hayat / Flickr



shouldn't be taken seriously - I certainly don't often agree with what I've said when I remember the next day.

Unfortunately, I tend to accidentally offend people by blurting out



Are you an aggressive drunk? Have some funny stories or just plain embarrassing ones? Tweet them to us @BoarLifestyle

## Songs, sexism and “skinny-shaming”

Bianca Lopez discusses the presentation of small women in the media, tackling society's sexism and embracing body positivity

With the release of curve-celebrating songs, such as Nicki Minaj's 'Anaconda' and Meghan Trainor's 'All About That Bass', alongside musician Diplo's recent petition to 'Get Taylor Swift a Booty', the prominence of "skinny-shaming" in the media has risen dramatically. It has even been criticised by some for being inherently against the idea of body positivity and for portraying one body type as more desirable than others. Others, however, have denounced the significance of the issue when compared to "fat-shaming", claiming that such comparisons cannot be made because of the media's heavy favour for skinny women.

Flicking through *Cosmo*, *Glamour* and essentially any other mainstream media, there is a clear por-

trayal of one body type as more desirable than others: skinny. On catwalks worldwide we see dangerously thin models parading the most stylish up-and-coming designs, in magazines we worship articles dedicated to helping us find the perfect diet and we spend weeks trying the new, Rihanna-approved ways to ditch ten pounds in a fortnight. Undeniably, thin women possess a more privileged position compared to that of curvier girls when it comes to the media's treatment of them. When we observe the media's manipulation and commodification of their bodies it is still clearly sexist and quite simply unaccept-

able, yet the treatment they suffer is surely less oppressive than that which curvier girls experience. We need to look at the issue in light of intersectionality; "skinny-shaming" is a sexist and oppressive tool, but "fat-shaming" is tied to sexism, fatphobia and the subsequent hatred produced in our society, thus adding a further dimension of oppression suffered by women who are victims of "fat-shaming".

We need to create conversation and speak about curvy women to ensure that the focus is not just centred on one body

type, which can then be dangerously idealised by young girls, women and men everywhere. We need to take the conversation from the majority to the minority and overcome "fat-shaming" by representing alternatives to the norm as just as desirable.

Here lies a problem though: body positivity embodies all shapes and sizes. Phrases such as "only a dog wants a bone" are not only repulsive and nauseating, but are merely shifting the negative focus on some female body types from body shape to another. It is not solving the underlying issue - the over-sexualisation of women to the point where they become mere commodities and only their appearance is something which is celebrated, but, again, only if it is the "right" kind of appearance. Body positivity is

surely about celebrating every size, figure and woman out there and by supporting this mantra we can eradicate the ridiculous element of competition between women created by the media.

Women are constantly pitted against each other in the eyes of the media; only one kind of woman can be celebrated and only one kind can be successful. Let's ensure that curvy girls are heard, but let's please not merely displace the negativity onto another set of women. We should instead tackle the inherent underlying sexism and misogyny in the media, take the true meaning of body positivity and embrace it. All women are to be celebrated - regardless of shape and size.

» Photo: Pink Sherbet Photography / Flickr



# Warwick's own Cleo-thing line

**Boar Lifestyle** chats with Cleo Forstater, the founder of fashion line, Clee Clothing

**A**t only 21, Cleo Forstater has a pretty busy life; not only does she manage a degree in Sociology here at the University of Warwick, she runs her own clothing line – Clee Clothing. *Boar Lifestyle* chats with this one-woman working machine.

**Boar Lifestyle: How did you start your clothing brand?**

**Cleo Forstater:** I started Clee Clothing in a sort of accidental way. I was 16 and started printing some t-shirts for myself. People started asking for them so I started making them to sell, and it just grew from there. It grew very organically, but because of the lack of planning I didn't really have a strong brand or a purpose. So at 18 I decided to rebuild it from the foundations and work out exactly what I was

trying to say.

**BL: Do you think your age has worked to your advantage or disadvantage?**

**CF:** My age has definitely been an advantage. I started Clee Clothing just before I started college, and I was living at home. This gave me the freedom to experiment and try new things without the pressure of having to pay bills. The only ways my age has ever been a negative is occasions where people haven't taken me seriously because of it. A lack of experience has been a barrier at times, but Clee Clothing became my experience.

**BL: Would you recommend starting your own business to other people at university?**

**CF:** I would definitely recommend starting a business if there's something you are passionate about and you're willing to put the time in. Realistically, you'll have to put a lot of time into it so areas of your social/family/work/academic life might have to suffer, but if you feel like what you're doing is worth it then you'll make time. It's really important to understand how hard it is going to be - it's a constant struggle and challenge but if you allow it to push you and stretch you, there's so much to be gained from it.

**BL: How do you balance your studies with your work?**

**CF:** The balance is a difficult one, I can't say I've perfected it yet. I just take my time very seriously, so I try to waste as little time as possible, procrastinate as little as possible, and I don't have much of a social life to be honest... Any time I'm not spending quality time with people, getting work done, or engaging in activities that better me, I feel it's wasted time.

**BL: Where do you hope to be in five years' time?**

**CF:** In five years... I hope to be in a place that I can't even imagine right now. I hope that the work I'm putting in now will open doors for me, and open me to opportunities that aren't in my consciousness right now. I'd like to be getting paid for doing something that I love, I'd like to be doing something creative. That's as un-vague as I can get!

**Clee Clothing has an exclusive offer for Warwick students:**

1. Like the Facebook page at [facebook.com/clee.clothing](https://www.facebook.com/clee.clothing)
2. Inbox the Facebook page with your university email address
3. Use the exclusive discount sent to you on [ASOS.mp/CleeClothing](https://www.asos.com/CleeClothing)



# Remembering De la Renta



Looking back on the life of an iconic designer

**L**ast month the world lost a style icon. On October 20 2014 the world renowned fashion designer Oscar De la Renta passed away at the age of 82 due to cancer. Today we look back on his life and work, and pay homage to the man who thought it an honour to "make beautiful clothes all year round."

De la Renta was born and raised in the Dominican Republic. In his early twenties, having impressed the wife of the U.S. ambassador to Spain, he was commissioned to design a dress for her daughter which later appeared on the cover of U.S. magazine 'Life'. This was the moment that brought De la Renta to the attention of the fashion world and began his career as an acclaimed designer.

His passion for dress design led him to train with the likes of couturier Cristóbal Balenciaga and Lanvin's Antonio del Castillo, before going on to work for Balmain. However, it was his work creating ready-to-wear clothes with Arden that allowed De la Renta to climb the ladder and eventually launch his own label.

Dressing every First Lady throughout his career, from Jackie Kennedy to Michelle Obama, as well as a host of A-list starlets and U.S. socialites, his gowns make regular appearances at the most talked about events of the year. They can be spotted at the Met Gala, the Oscars and the BAFTAs, and his hugely popular Fashion Week shows garner enormous media attention.

Furthermore, De La Renta made Jackie Kennedy the style icon of the 60s, and Sarah Jessica Parker the talk of the town at the 2014 Met Gala, proving himself a timeless presence.

His trademark style is traditionally conservative dresses that reveal a little skin, beautifully intricate lace work and, most uniquely, his signature incorporated into the fabric.

De la Renta has been hailed as the first designer to make dresses that are, as journalist Tanya Basu expresses, 'undeniably American' and 'focussed on the American woman, her needs, her cultural outlook,



her sense of practicality but desire to be beautiful.' Oscar himself stated that "I want to make clothes that people will wear, not styles that will make a big splash on the runway". Of course, it's unlikely to see a girl in a club twirling in a floor length gown, but in identifying his target clients as 'sophisticated working women', a first lady attending a ball, for example, is perhaps the perfect setting for one of his creations to make an appearance.

De la Renta's work has a timeless elegance to it that doesn't often appear on high fashion runways anymore. Fashion now tends to demand over-exaggeration, edginess and shock factor to be deemed unique. This is seen most distinctly if you peruse some of the looks of 2013, such as Alexander Wang dressing one of his models in oversized fluffy boxing gloves or Jeremy Scott's emoticon dress worn by a model with rainbow-coloured hair. Both of which, I might add, looked neither like couture nor high street fashion, but the work of an overexcited toddler. Why is it now that getting noticed in the fashion industry has become associated not with beauty but brutality? Is it really so wrong for women in the 21st century to dream of being dressed in classic gowns that hark back to the days of Audrey Hepburn?

What made De la Renta so outstanding as a designer was his ability to understand every individual woman he dressed, so as to accentuate her beauty no matter her body shape. His gowns gave women such confidence that they naturally displayed a graceful disposition. Oscar De la Renta's stunning gowns will go down in history, along with their creator's ingenuity, as the perfect epitome of the American woman. I for one hope to see a resurgence of this type of nostalgic, elegant fashion on the runways next year, rather than the predictable 'tomboy chic' that is becoming so commonplace.

**Ruby Glessing**

» Photos: Steve Wilson, Stanley Yeo / Flickr, Matti Hillig / Wikimedia Commons, kris krüg / Flickr

# Women and work: the problem of equality

Sophie Shaw talks pay disparity, maternity leave and female injustice

**F**or every pound that a man earns, a woman earns 80 pence. Those are the current figures released by the Office of National Statistics. The gender pay gap has been widened for the first time in five years, with women now earning 15.7 percent less than their equivalent male colleagues. Effectively, women are now working 57 un-paid days a year, which comes as a surprise considering that nearly 60 years ago the principle of equal pay for equal work was written in the EU Treaties. The EU Commissioner for Justice, Fundamental Rights and Citizenship, Viviane Reding, recently commented: "It is high time that it is put in practice everywhere". With gender equality being such a hot topic in today's society, it's rather shocking that a difference in pay is even an issue anymore.

So why is there still a gender pay gap? B.J. Epstein, a lecturer in Public Engagement, says that sexism plays a big role, but also believes that women's own reservations are a reason for the inequality. He argues: "women are less likely to apply for pay increases or promotions or higher paid jobs; women tend to feel that they need to have all the skills/requirements before doing so, whereas men often feel that they might as well apply and see what happens, regardless of whether they meet the requirements." From Epstein's perspective, it would seem as though empowering women and teaching them invaluable knowledge about confidence and

negotiating salaries could finally bring pay disparity to an end.

Unfortunately, the issue with pay is not this simple. The biggest reason that women are paid less than men is not due to something which can be changed in a seminar, but, rather, is to do with an employer's wish to get their "money's worth" when it comes to their staff. You don't have to dig deep into statistics to realise that childbirth is a contributing factor towards the gender pay gap. The gap between women's and men's wages gets drastically wider in the years after most people start having children. With women being able to take 52 weeks of maternity leave, and 39 of those weeks being paid Statutory Maternity Pay, it might seem obvious why employers



women less. Then you have to factor in women's life after childbirth, taking time off work for child sickness, school plays, school holidays etc, and some women leaving work for good. The chief executive of Thomas Cook remarked that women's careers would suffer if they took a year's maternity leave. It's an unfair, but very real truth.

So how can we solve this? Well, it seems that empowering women may be the way forward after all. Women need to be able to feel allowed to speak up and spark open debates about gender inequalities in the workplace. Powerful women in industry are the role models for young girls and conversations regarding raising children alongside progressing in careers need to be initiated in order to move away from inequality. The introduction of more affordable childcare will enable more women to be welcomed back to work, as most women say the reason they take time off or leave work is due to the realisation that sending a child to childcare is less financially viable than going back to work. This, along with new legislation being brought in (which will allow couples to split 12 months of parental leave in the way they want) endorses the allowance of women to be paid the same as men for their equal work.

## How to be your own boss and take control

Mark Barac talks to the CEO of MobileCity on how he started up his own business



» Photo: Kohei314 / Flickr

**N**ick Mason started his own business, MobileCity (at the age of 16. Since then MobileCity has grown exponentially and now has a turnover of more than £60000 per annum. *Boar Money* talks to him on how he has grown the website.

**Boar Money:** Tell me about your business, what gave you the idea for the business and how did it come about?

**Nick Mason:** The business came about when I was sixteen: my birthday was rapidly approaching and for it I asked my parents for £150. I then invested this £150 into starting up a business: I started on Amazon as a reseller mainly dealing with low price electrical goods such as headphones and gaming products. Within 3 months I turned £150 into over £1000. The company was actually initially called Headphones Shop UK due to its specialist focus on headphones at the time. For 6 months I developed my market trader portfolio, increasing my product base and obtaining on site positive feedback. From this I realised my passion for trading: the quantity of profits was far greater than any money I could have earned in a part-time job. That said, I did have a part-time job at the time, but all the money made from this went to funding my company. These were the preliminary stages that led to the company that I have today.

**BM:** When did the shift in focus occur from headphones to mobiles then?

**NM:** In 2013 I decided to move into a more profitable market, selling mobile phones and accessories. With this idea in hand, I created a website myself using a web development platform. I stopped selling headphones completely because the profit margins were not high enough. Now I focus solely on mobiles and gaming consoles. Through moving into this new market I could expand the compa-

ny as the mobile phone market was bigger and more lucrative.

**BM:** What was the biggest hurdle which you had to overcome?

**NM:** The biggest hurdle to overcome was the fact that most small start up businesses rely on one thing: a niche in the market which they can then exploit. I did not have that: if you look online there are a abundance of mobile phone websites: Carphone Warehouse, Phones 4 U, Vodafone etc. In order to emerge in the market as a competitor, I had to have an extremely efficient price structure. I provided extremely competitive prices for consumers. Another challenge was obtaining a reliable supplier in the industry as this market is controlled by many large firms.

**BM:** What single thing helped you the most?

**NM:** Through persistence and hard work, I managed to establish connections in the industry with a distributor within the European Union. This connection enabled me to lower costs, increase margins and became a true competitor in the market. Networking is key: make sure you network, network and network.

**BM:** In terms of business, how has this calendar year been?

**NM:** My profits vary in the year depending on my personal academic workload, as I do not have the capacity to work on the business full time at university. Most of my profits are obtained during holiday periods. However, this summer I have seen a great surge in orders through the development of my new website. The website currently has over a thousand new visitors a month. I have also recently updated the SEO platform on the site which will hopefully lead to further expansion and even more new customers. All in all I am pleased with the current levels of interest. In addition this interest has led to a high OCR (Or-

der Conversion Rate) which I believe comes from good marketing and comparatively low prices.

**BM:** What are your plans for the near future?

**NM:** Short term I plan to tidy up the new website and then work on developing new ways of online marketing through social media sites such as Facebook and Twitter. I then want to take the marketing one step further through creating a promotional video that will initially be launched as an online advert. If this strategy is successful, I could broaden my adverts to mediums such as radio and television. Marketing is costly but it's crucial in drawing new customers to Mobile City.

**BM:** And taking a broader view, what are your ideas in the long term?

**NM:** In my view all the great-est companies have evolved from

simple concepts to innovative and technologically advanced products. As a creative person I recognise that Mobile City (despite its profitability) is the kind of enterprise that will never break new boundaries and create new markets. For that reason I want to create something completely new, something the world has never seen before.

**BM:** What one piece of advice would you give to other young entrepreneurs starting out?

**NM:** Be bold. Don't take no for an answer. Keep trying: hard work and persistence always pays off. I live by the motto of Marshall Mathers: "You only get one shot, do not miss your chance to blow. This opportunity comes once in a lifetime yo".



What do you think is the best way to start up your own business?

Tweet: @BoarMoney



» Making connections is crucial. Photo: reynernmedia / Flickr

## Editor's Column: Student salary gone on rent

**T**he housing experiences of young people across the UK have recently been under scrutiny with students expressing discontent at many issues.

This dissatisfaction has been reported in a survey by TUC and Generation Rent, where more than 2,300 young people responded to a request to share their housing experiences via a web questionnaire.

Young people are concerned as they face unaffordable housing costs, insecurity of tenure and exploitation by private landlords.

In terms of the demographics of the survey, half of the respondents were renting, a quarter had bought their own home and just under a quarter were living in someone else's home.

Of those respondents renting and in work, the average rent-to-salary ratio (the proportion of a person's pay taken up by their rent) is 41 per cent, which for single earner households is well above the 33 per cent household income threshold for affordable housing recommended by Shelter.

Regular rent increases also appear to be a problem with nearly a third of respondents who rent (31 per cent) saying had a rent increase in the last year.

These rent increases have contributed to an overall high cost of housing. Consequently, many respondents have been forced to live with their parents or in a relative or friend's home. Those living in another person's home are generally dissatisfied in doing so, with 44 per cent of people said they would like to rent but could not afford to.

Whereas renters are suffering, young buyers of houses can be optimistic with low interest rates are currently making mortgages cheaper than rents for many young people. This is shown by the average mortgage-to-salary payment ratio for home-owning respondents being 38 per cent, a slightly lower figure than the average rent-to-salary ratio found by the questionnaire.

As well as the high cost of housing, respondents highlighted problems of housing tenure insecurity and landlord exploitation. Ten per cent of private renting respondents said they have been threatened with eviction, and 39 per cent said a landlord had refused to repay their deposit or made unreasonable deductions.

Alex Hewetson, second year PPE student at Warwick, added on this issue through stating: "Personally I have had bad experiences with landlords. I was once put in a student house which had damp in it. It was horrible and the landlord did nothing about it. Only when the council got involved did anything improve."

# WarwickTECH hosts hackathon

Cayo Sobral interviews Alex Bucknall, president of a new tech society on campus

**Boar SciTech:** How did WarwickTECH come about?

**Alex Bucknall:** WarwickTECH was formed over the summer of 2014 following a conversation highlighting the lack of technical students present within Warwick's existing entrepreneurial societies. I was soon after approached by a couple of my peers with the proposition to found the society.

We positioned it to fit somewhere between Computer Science, Engineering and Warwick Entrepreneurs, drawing elements from all. The society was then founded on the slogan of "For makers, creators and innovators" and designed around developing STEM students into entrepreneurs with both the talent and skills to build products as well as bringing them to market.

**BS:** What does your association with Major League Hacking (MLH) bring to the table?

**AB:** Our partnership with MLH gives us a fantastic opportunity to tie into a network of highly regarded and successful Hackathons across the world. We were proud to announce our partnership with them, as this is the first year they have run their league in the UK. Being an MLH-affiliated Hackathon brings us huge advantages such as access to their immense hardware lab (including technologies from Oculus Rift, to Leap Motion and more), their affiliated sponsors (this year Bloomberg, Sendgrid, Twilio, to name a few) as well as fantastic support and advice from their team of veteran Hackathon organisers.

**BS:** What does a Hackathon entail?

**AB:** It's a common misconception that a 'hackathon' is an event that's attached to theft and destruction of software/hardware. This is about as far as you can get from the real definition of a hackathon.

The original meaning of hack comes from

the early days of programming; to work with/ create code. A hackathon is a collaborative programming event that often runs for multiple days at a time, where individuals aim to develop themselves through learning and teaching.

Hackathons can often be themed events with specific target goals or just simply a way

competitive such as Bloomberg's giveaway prizes of their Parrot mini-drones, the main focus of the event was to provide an environment where individuals can meet like-minded programmers and work with one another with the end goal of building a fantastic project.

realtime data for commodities and goods. The idea of the game was to increase both the happiness and wealth of your chosen country by selecting a range of options that you could apply to your country as well as an opposing country. One example, humorously, was an option where you could sell Justin Bieber to another country, which increased the happiness of your country, decreased the happiness of the receiving country all whilst decreasing the overall wealth of both countries!

**BS:** What advice would you give to someone with little or no previous programming experience who might be interested in such an event?

**AB:** My advice would be, come along! WarwickHACK as well as all of the hackathons in the MLH League are open and accessible to beginners. We have mentors on site who can help you get going as well as breakout sessions to help beginners work out where to start. We get a number of experienced programmers attending our events who love to help first time hackers out and are more than willing to bring you on board with their teams to help you learn along the way! Our devotion to encouraging beginners to attend is reflected by our free event tickets. We refuse to impose any sort of barrier to entry for our Hackathons as we want to engage as much of the community as possible!

**BS:** What's next for WarwickTECH?

**AB:** WarwickTECH will be going on to host a multitude of events including yet another hackathon in the MLH spring season. We are working closely with the Schools of Engineering and Computer Science to bring a variety of technical development events to campus. Make sure to find us on Facebook and at our website, [warwick-tech.co.uk](http://warwick-tech.co.uk), for more information.



» Hackers hard at work during last weekend's event. Photo: WarwickTECH

for individuals to express themselves through the creative mediums of programming and innovation. WarwickHACK is very much a free form event where individuals are presented with a selection of tools, mentors and technologies then given 24 hours to produce something amazing. Although we had some specific elements that made the event more

**BS:** What were some of your favourite projects of the weekend?

**AB:** I think my favourite project of the weekend would have to be the continental empires game by a team of students from both the University of Warwick and Nottingham. They had created a strategy game using the Bloomberg API to draw upon historical and

# One giant leap for neurology

Shana Kandola reports on a new medical breakthrough that could help paralysis sufferers

In July 2010, Darek Fidyka, a Polish firefighter, was stabbed several times in the back with a knife, and was paralyzed from the chest down. Four years later, Darek walks again.

A group of scientists from University College London and surgeons from Wroclaw Medical University in Poland pioneered the crucial surgery that has allowed Mr. Fidyka to walk again. It is a procedure that holds promise for victims of paralysis worldwide and it is a marvel that has been dubbed "more impressive than man walking on the moon".

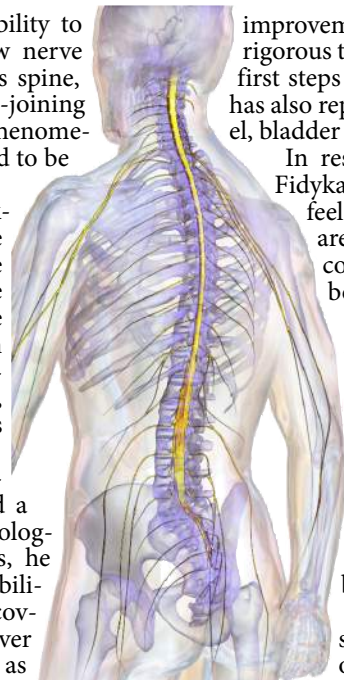
The treatment involved the use of olfactory ensheathing cells (OECs) These are cells that transmit sensory smell information between the nose and the brain. OECs were removed from Darek's own nose using a craniotomy, in the first of two surgeries. The cells were then cultivated in laboratory conditions and in the second surgical procedure, were inserted into the spinal column just above and below the severed site.

But what's so special about these nose cells? Recently, OECs have attracted a lot of

attention, as they retain the ability to promote the formation of new nerve cells into adulthood. In Darek's spine, they enabled the growth and re-joining of the severed nerve fibres, a phenomenon that was previously believed to be impossible.

More nerve cells were taken from his ankle, to provide a framework across which the OECs could grow and rejoin the spine. Because all the cells were taken from the patient's own body, any risk of an autoimmune response was eliminated, and overall adverse side effects were minimal.

In the five months following the surgery, Mr. Fidyka had a marked improvement in neurological function. After 19 months, he experienced improved core stability. Now, two years on, he has recovered partial voluntary control over the lower extremities, as well as



improvements in sensation. Following rigorous therapy, he has now taken his first steps with the aid of a frame. He has also reported a progression in bowel, bladder and sexual function.

In response to his recovery, Mr Fidyka stated that "When you can't feel almost half your body, you are helpless, but when it starts coming back it's like you were born again."

Professor Geoffrey Raisman, leader of the UCL neurology team who discovered the technique said "We believe that this procedure is the breakthrough which, as it is further developed, will result in a historic change in the currently hopeless outlook for people disabled by spinal cord injury."

But has he spoken too soon? This breakthrough has opened up a debate for sciep-

tics and critics to sink their teeth into. Dr. Simone Di Giovanni, chair in Restorative Neuroscience for Imperial College London warns researchers, "extreme caution should be used when communicating these findings to the public in order not to elicit false expectations on people who already suffer because of their highly invalidating medical condition."

The scientific and medical community understand that this is a big step in a long process. But the first steps of a paralyzed man due to the cells in his nose, lead us to question our ability to manipulate the mechanics of the human body.

These are mechanics that evolution has taken millions of years to engineer, but that science has been able to command in a matter of decades. So can science really reach into what we believed was impossible? If so, then this may indeed be a 'scientific miracle' and we must ask ourselves - what comes next?

» Photo: BruceBlais / Wikimedia Commons

# Warwick International Development Summit: the pullout



## “The power of partnership”

Rebecca Myers  
Editor

When WIDS first approached the Boar and asked us if we would like to be their official media partners for 2014, I must admit I was sceptical.

As the largest student-run summit on international development in the country, WIDS gets attention from the nationals, their speakers were bigger than I was hoping to interview in the next five years of my career, and their refreshments far fancier than at any other Boar interview I've done. Why us?

WIDS' idea was simple: to unite students. The summit was run entirely by students, so why not the journalism too?

Our partnership has been absolutely fantastic. It was a weekend for showing off the very best that Warwick students can do when they put their minds together, and it was a real privilege to be part of that, to showcase what we are achieving right here at Warwick.

This weekend was about working student-to-student, about celebration of students by students. Not just the students who organised the summit, but the students who attended, who engaged, who put their minds to solving difficult global issues.

After all, we are the next generation who will be working on international development. I have never felt so confident that it is in good hands.



## “The summit surpassed all our expectations”

Stephanie Ifayemi, WIDS president, on why international development and the Millennium Development Goals are worth thinking about

Development is central to international discussions of progress in tackling some of the world's most pressing issues. It is a topic that relates to us all, regardless of where we come from, and as global issues impact us all, it is our task to be engaged in the dialogue.

During the summit weekend, Professor Ann Stewart spoke of the duty to 'care', and this is a responsibility we should all adopt. As we approach the end of the Millennium Development Goals, the Warwick Development Summit aimed to encourage engagement, innovation and collaboration between students, professionals, academics and practitioners.

Since being established in 2006, we host a yearly summit on global development and every year has a specific focal point.

This year was entitled, 'Development through the Lens of Diversity' as we very much focused on creating a multidisciplinary platform for discussion, and invited speakers from a diverse range of fields.

We hoped to widen our scope of engagement, and show that the development dialogue is not limited to the few traditional sectors of Politics and Economics, but can be broadened to facilitate various perspectives such as Law, Engineering, Medicine, History and Business. From Medicine, Dr. Allan Pamba, Vice President of GlaxoSmithKline,

gave us a remarkable insight into the global role of pharmaceuticals, while Abdel Bari Atwan delivered a passionate talk on the Middle East and Ken Banks, on the role of innovation and technology in development.

The summit this year allowed attendees to hear from some of the world's leading specialists in the development sphere, including our keynotes Dr. Norman Finkelstein and Professor Sir Richard Jolly.

We created seminars that generated a more intimate setting, where students could speak with and question speakers and organisations such as the Institute for Justice and Democracy in Haiti (IJDH), IMC Worldwide and the

World Bank.

Additionally we enabled attendees to network whilst enjoying fantastic lunches and a wine reception, facilitating careers discussions and allow the important exchange of advice on pursuing professions in development, a difficult sector to gain access to.

In addition to widening the scope of discussion, we were keen to expand our outreach for the summit.

By establishing a media partnership with the Boar, we created an exciting collaboration between two student-led bodies. We managed to interview all of our speakers to serve the purpose of expanding on some of the points raised in their

talks, as well as give further insights into their view on development.

I am truly proud of the dedication and work contributed by the #WIDS2014 team this year, and I believe that the summit surpassed all our expectations.

It was a phenomenal event that both celebrated and critiqued the Millennium Development Goals, whilst putting forth a number of ideas and perspectives on how to approach the Post-2015 Sustainable Era.

We hope to build on these successes throughout the year, and continue to inform, engage and inspire students as the development hopefuls of the future.

» Photos: Karishma Gulrajani

# “The world requires radical solutions”

Rebecca Myers, Hiran Adhia and WIDS talk to Norman Finkelstein about Israel/Palestine, and working together for change

**N**orman Finkelstein has seen it all. He's been banned from a country, he's been in academic feuds, and – most worryingly for us – rumour has it a student speaking to him once cried. In his WIDS talk on how to solve the Israel/Palestine conflict, he had made people gawp, cheer and, above all, think. But what would the king of controversy have to say to the *Boar*?

**The Boar:** How does international development relate to the common student? Why should I care about it?

**Norman Finkelstein:** There are theoretical answers you can give, and then you can give practical answers. I think the practical answer is the most compelling, and that answer is that it is about the people at your university. It's not an abstraction. The people here represent by their physical presence a lot of the most horrible places to live in the world today.

It's not a pretty picture to be in the Sudan, it's not a pretty picture to be in Somalia, it's not a pretty picture to be in Eritrea, in Ethiopia.

There are people here – your friends, your classmates – who manage to put a good face on it, they look happy, and they're very nice and they're very decent, but they're coming from terrible, terrible places. I didn't mention Palestine, I didn't mention Pakistan. All of these places – these are your classmates, these are your friends, it's not really an abstraction.

You can make abstract claims about injustice – there's injustice anywhere, there's injustice everywhere – they have some rhetorical value but I don't know how much they actually resonate with people in their practical lives, how much they care about injustice anywhere, everywhere. But I think in terms of students coming to see what their fellow students have experienced, and their families continue to experience – I think that's a way of reaching people. “I'm from Somalia” – disaster! Disaster area. Or Haiti. So it was for me a real revelation to see here just how people manage to transcend that and function as normal human beings.

I think it's a way to relate: come meet your fellow students, come see what they've gone through.

**Boar:** What can our generation do to start to work towards a world where the Israel/Palestine conflict is resolved, to start to work towards a better future?

**NF:** Here I think there's no danger in starting from principles of self-interest. The problems of the climate, the problems of employment – in the United States in your age cohort, 25-35, I almost never – I know it's hard to believe – I almost never meet a young person in your age cohort who has



a regular nine to five job – they've just disappeared. They have two or three jobs, a little bit here a little bit there – they don't have any normal jobs any more... the problem is the future is very bleak for your generation, it may not be as bleak as if you were living in Haiti but there is a common bond.

The economic system has run out of steam... now there's no hope on the horizon that the system will be able to provide what any system is supposed to do: a better future for the next generation than the generation that preceded it. The system doesn't seem to be capable of even providing the same future, it's going to be worse.

So I think here self-interest is a place to begin. There are common issues that now face large parts of humanity – not just what we used to call the Third World, but also the so-called developed world. The other issue is the climate change. And a third issue that is effecting more and more people in different ways is the fact that the

**“99 percent of humanity would love to be Jewish!”**

world is falling apart – you want to call it anarchy, whatever you want to call it – there are dramatic changes. The map of the Middle East has changed. Whether it will be permanent, many people think there will never again be an Iraq or a Syria... for the first time in a hundred years, the map has changed. These are significant developments that at some point will begin to affect us because the US is going to be sending over troops. So the problems in my opinion can be political issues, are the economic issue which is focus on jobs, the climate change issue,

and the issue of war and peace. That brings together a very large constituency that I think can work together; it's a very tough job but I think it has to be done.

**Boar:** This summer quite a lot of pro-Palestine protests in Europe often turned into anti-Semitism. I think a lot of young Jewish people in Europe are facing a problem with a rise in anti-Semitism in the wake of Israel/Palestine. What advice would you give to young Jewish people who maybe find themselves against Israel's actions?

**NF:** I think the best advice in: then speak out against what Israel is doing, so people won't confuse Israelis with Jews... the more Jews who speak out, the less people will assume that if you are Jewish you support what Israel is doing. So the best way to fight anti-Semitism is to speak out from true conviction that what Israel is doing you don't support.

You have to have a realistic picture of the world. Next to the problems of 90 percent – 95 percent – of humanity, the problem of anti-Semitism does not loom very large. Jews are doing very well. They're by far and away the wealthiest ethnic group in the United States, they enjoy great positions of power, privilege... 99 percent of humanity would love to be Jewish! We have to have some perspective; the world is so filled with hunger, disease, death, destruction: in that context, to talk about anti-Semitism can be a form of navel-contemplation. It just doesn't rank when you see what's going on in the world. Yes, it's not pleasant sometimes, when you think ‘maybe somebody doesn't like me because I'm Jewish’ – ok, you know what, if you had a choice in the world between being ugly and being Jewish, it's

much more difficult in this world to be ugly than Jewish! There are a thousand disabilities... would you rather be short or Jewish? I'd rather be Jewish!

You get my point. There are many things people have to live with – that's just the nature of human relations – which are much more onerous and burdensome than being Jewish, so I just can't get carried away with it.

**Boar:** When we first invited you to this summit there was some backlash from some societies, some of whom were Jewish, who were not happy with you being here... they see your views as somewhat radical. Do you believe that these opinions are accurate or have you been misrepresented?

**NF:** Well there are two aspects to that: in the Israel/Palestine conflict actually my views are quite conservative – I support international law, resolving the conflict according to international law... if you read my writing, people to the point of tiredness say ‘he keeps referring to the international court of justice opinion on the Israel/Palestine conflict, the opinion they gave in 2004.’ I keep pointing out that all 15 judges agreed on the basic principles for resolving the conflict. So in the Israel/Palestine conflict I'm about as radical or as conservative as the 15 judges in the international court of justice. I said they all agree how to resolve the conflict, I agree with them: case closed. So on that particular issue, if you look at the actual content of my words, they are not particularly radical.

On the other hand, as a basic fact, a general principle: the world is radically wrong; it needs to be radically righted. The problems facing us are not ones that are amenable to little reforms; these are serious problems now on the horizon. So I think the world requires radical solutions if it's going to survive. So in that sense I'm a radical. But the question is: what do you mean by ‘radical change’? As I pointed out this morning, force can mean many things: it can be violent force, non-violent force, armed assistance... what do you mean? And certainly I would say I fall on the end of the spectrum which says we have to be very, very cautious about the means we use because here I agree with Gandhi: Gandhi would say ‘the relationship between means and ends is the same as the relationship between a seed and a tree. The means that you use will decide what kind of ends you produce; the seed decides the tree. And if you use means which are corrupting, then you're going to have a very corrupt end...’

The world requires radical solutions but we have to be very careful about the means we employ in order to achieve those radical solutions.

## Panel Event Report: Restructuring Aid

Sian Elvin

The ‘restructuring aid’ panel, on the Saturday of WIDS, was split into two parts, the first discussing what is wrong with the current aid system, and the second working out how to fix it.

Professor Abhinay Muthoo, from the University of Warwick Economics department, chaired the discussion, and was joined by David Axelsen, a Philosophy academic at Warwick, Bryony Everett, associate director at IMC Worldwide, Michael Hershman, president and CEO of the Fairfax group, and Professor Franklyn Lisk, a visiting professorial research fellow to Warwick University.

Professor Muthoo gave a brief introduction to the discussion, explaining that in the last year alone, more than three trillion dollars were spent on aid globally.

He stated some ideas which set some grounds for debate, asking the panel to consider whether aid is corrupt, if it is bureaucratic, and whether it in fact empowers certain individuals in communities.

Professor Lisk kicked off the discussion, saying that the current key issue with aid is that it does not address fundamental disabilities. He said that aid should be all about partnership, and he believes this partnership is currently flawed and not strong enough.

Ms Everett stated that “aid is a big word. Some bits of it work, and others don't.” She added that sometimes there is sometimes a generalisation of what could be considered ‘aid’.

After each of the experts had given their initial opinions on the debate topic, the floor was then opened up to questions from the attendees.

Host Professor Muthoo hoped that the questions would stir up some contention, as the panellists appeared to have been in agreement so far.

Questions asked by the audience included whether giving aid undermines what the government is trying to achieve in that country, and how economic growth in Africa over recent years has changed the dynamics of aid.

In spite of some of the contentious issues raised, the panel still appeared to maintain a united front on the whole.

The debate was concluded with a two minute statement from each of the experts on what they thought needed to be done to fix the problems surrounding the current aid system.

Mr Axelsen suggested: “Aid needs to be removed from national hands and given to completely independent international organisations.”

He added that the issue of aid needs to be heavily promoted: “If the people care, then politicians will.”

Hershman stated he believes that aid is currently steeped in far too much bureaucracy, and the system needs to be fully restructured in order to improve the present situation.

# What can we do, Sir Richard?

Hiran Adhia and WIDS caught up with Sir Richard Jolly to talk about why international development is relevant to students

International development has always been a difficult sell. Especially to students. Speaking to a variety of people over the last few months, it has made me realise how little most of us know about the impact that the global community has on the decisions that we make every day. Not only this, but with the number of international students that we take in every year, it puzzles me how we don't take more of an interest in the world beyond our borders.

The Warwick International Development Summit was an eye opener for many reasons. It opened up a forum where there were not financiers or business sitting at the table, but humanitarians and grassroots organisations. Nevertheless, the table was propped up by some of the biggest names that are ever likely to visit Warwick. The most notable for me was Sir Richard Jolly, who may not be one that rolls off your tongue, but has played a vital part in development for more than 20 years.

He was the Assistant General Secretary for the United Nations, which is enough in itself, as well as being special advisor to the administrator UN Development Programme (UNDP) and heavily involved with UNICEF. When you type the words 'international development' into a search engine, it is unlikely that Sir Richard would be that far down the list.

However, this being said, the UN itself has been heavily criticised in recent times for being outdated and possibly useless in a world where nations take the onus on themselves to make decisions about international affairs. So with the outlook looking decidedly uncertain, it was the perfect time to sit and listen to the man who has been at the forefront of the debate since many of us were born.

In his keynote speech, he spoke heavily about the history of the UN and how important it has been in shaping the global landscape in the last 50 years. He was no stranger in saying that it has been turbulent. Following on from the devastation of World War Two, there was definitely a need to rebuild the peace, not just amongst the countries fighting, but amongst humans who had re-



ally lost an understanding of the sanctity of life. With millions dead, and health epidemics a serious threat to the future of many developing countries, the UN itself became a portal for national self-determination.

It was a platform for the little guy to have his say on the world stage. And the Assembly very much remains one of the most notable successes of the United Nations movement – a path away from colonialism and conquer. Yet this sentiment has somewhat faded. The early passion for global cooperation has been broken down with conflicts in the Middle East, Eastern Europe and North Africa which has called into question the authority of an organisation that was supposed to be the adjudicator.

With all of these questions in mind, Sir



Richard focused on what mattered – the individual human being. He emphasized three stages: "Human rights, human focus and human development" which were the three pillars to a more co-gent partnership between the countries that have already signed up to this constitution. If anything, these are much more relevant now as it seems that there are some conflicts, such as the struggle between Israel and Palestine, which some believe may have forgone any opportunity for resolution.

But we remain optimistic. There is no other option than to look at the Post 2015 Development Agenda other than with fresh eyes. The only question is to ask what we as Warwick students can do to be a part of this vision. Fortunately, in a joint interview with

the Boar and the WIDS, we were able to pose the question to Sir Richard himself:

**The Boar:** You are an absolute giant of development. There is a reason that you are the keynote here and that you filled out a room in that lecture hall to come here to hear you speak. But at the same time, international development is one of those things that can be quite a hard sell at this university, to fill a room with. So my question to you is: how do we make such a complex issue like this with so many different variables and with so many people's lives at stake relevant to a generic Warwick student? How do you get them to walk through the door?

**Sir Richard Jolly:** "I think one has to play up the global nature of virtually everything that goes on in any national country in the world today. Ebola, is just the obvious crisis, but in technology, in trade – all of these things are international and they need much more creative global policies in global institutions for that. I am surprised if most students, at this great university of Warwick, don't see that. If they don't, I think they may be partly echoing a very narrow perspective of their disciplines, which often are still nationally focused, and then there may be two extra lectures in a term on the international dimensions. That's the world that was. The world that is, is a world of global importance; and of culture, of economics, of threats and we must just find a way of dealing with that. What can you do? Okay, you can try and expand the development group here which is important and I wish you luck. But I think all of your members in whatever subject they're studying here, particularly if they are second and third years, should be asking how the global international dimensions come into my area of study.

The future may not be so bleak if we take it upon ourselves to make international development relevant, rather than just a relic. The agenda isn't set by others; it is finally in our generation's hands now. So grab it before it is too late."

## "They had a desire to inspire young people"

Sian Elvin heads to the WIDS seminars to find out how we can really action change

The second day of the Warwick International Development Summit (WIDS) saw the day of talks split up with some individual seminars and workshops led by some of the Summit's keynote speakers.

Workshops were held in the Social Sciences building and allowed small groups of Summit attendees to engage in more personal conversation with some of the experts.

Each attendee signed up to take part in a preferred seminar of their choice. The Boar sat in on the most popular workshop of the day with Sir Richard Jolly.

Between 30 and 40 people attended the seminar where the leading development economist discussed both the human development report and gave advice to students wishing to get a job with the United Nations (UN).

Alongside Neil Buhne, director at the Geneva Liaison Office, Sir Jolly spoke about human development and the background of the Human Development Report.

Mr Buhne suggested: "Human development is all about a human approach, and provides a sharp contrast to the neoliberal economic approach."

"It is not being taken seriously enough at

the moment," the pair added.

After a short introduction they accepted questions from those in the room, and went on to discuss particular issues concerned with human development, particularly security and gender.

Sir Jolly said: "Developing countries are much more concerned about income equality than wealthier countries."

Olivia Petie, a third-year Human Geography and English Literature at Newcastle University, spoke to the Boar about what she thought of the workshop.



"Richard Jolly's seminar was really interesting as he and Neil Buhne talked about the human development reports, something I hadn't heard discussed much before.

"It was really great how they touched on career advice for students as it showed they really understood their audience and a desire to inspire the young people in the room."

The two experts suggested to those wanting to get into the UN that they should also focus on gaining work ex-

perience at other institutions, as the UN likes to see a wide variety of placements.

Ms Petie also spoke about what she thought of WIDS in general: "I think there were a lot of really exciting and inspirational ideas presented across the weekend, but for me the highlights were the panel discussions as these really explained the issues and gave rise to some different opinions.

"The one on Saturday about aid was really interesting and I particularly liked the structure of the discussion not only looking at what is wrong, but also at how we fix it."

Ms Petie is the president of the International Development Society at Newcastle, and said she attended the Summit to gain some knowledge and ideas from Warwick about how to lead her own event.

She added: "We can't thank the team at WIDS enough for offering us such a lovely stay and a really interesting Summit.

"The theme of our own topic is similarly about the tipping point in development we find ourselves at as we enter 2015, so I think it's really inspired myself and the other members of the committee to hopefully make our conference really successful too!"

# Baela Raza Jamil on education, the Pakistani government, and Malala

Rebecca Myers, Hiran Adhia and WIDS talk to Pakistan's education heroine about what the future looks like for Pakistan's education system

**The Boar:** How have you found the talks and the summit so far?

**BRJ:** On the one hand it's been extremely diverse, you've had a really diverse range of speakers but I think there are also common threads running through ever talk and that's important. I'm really fascinated by the way people have conceptualised it and the way it is rolling out. It's a rich session – the ones that I've been attending since yesterday have all been very rich and very stimulating... It's very important [for speakers to bring different things to the table] – and yet, as I said, we've been looking at issues of justice, issues of equity, of also growth, of innovation and so on, so I think that's been a good thing.

**Boar:** One of the big stories recently has been about Malala and she's been a pioneer of education especially in Pakistan and also across the world. What do you think the impact of figures such as her – especially having won the Nobel Peace Prize – has on a place like Pakistan, where education to a certain extent is quite a contentious issue, especially with gender roles?

**BRJ:** First of all, Malala has been amazing in the way she has articulated for girls' education and her whole passion for education. In that sense it's a very authentic conversation and a very authentic human resource that we have. And I think by and large everyone's very proud of her, there are some voices which tend to marginalise people like Malala, as they did with our first Nobel Laureate – Abdus Salam – partly because she's a girl and the fact that people think that she's been hijacked by the west and these conspiracy theories, but actually these are very bogus ways of describing her efforts.

I think she's amazing and I think she inspires many. I was in a remote village not too many weeks ago, conducting a survey,

and I was amazed when I asked the girls this question: what they think about Malala. And Malala had just been awarded the Nobel Peace Prize. They said they were so delighted and that how she's a role model. Even mothers who had never been to school – they felt so proud that she belonged to their land. So I think that says it all in terms of how people perceive her.

But I think her value relies more and more over time... She's still a young kid, she's just 17! But she's incredibly mature. Pakistan has had several women who have done some incredible work. And I think contrary to the perceptions outside Pakistan generally I have seen little discrimination when it comes to girls education.

There is a desperate need for girls' education because the economic conditions are changing: you need two pairs of hands and brains to be able to go and work and bring income, just like anywhere else. But the real crisis is that there is no facility.

I was looking at data for one particular district the other day: for every 40 primary



» photos: Karishma Gulrajani

you have only one middle school. And for every 80 middle schools, you have only one secondary school. So where will the kids go?

The parents are up in arms in Pakistan to say: the point is not that we don't want our girls to be educated, but tell us: where will they go after Grade 5?! And what good is a Grade 5 graduate? What good other than just to go into the labour force? So we might as

well just withdraw the girl when she reaches puberty, because it's not safe for her to go – a middle school will be miles away – so the parents are very disappointed with the lack of response by the public sector and others, whoever the providers are, that they have not been able to bridge the gap of transition between primary and secondary.

They want all the way: they want opportunities which are safe, which are accessible. Pakistan has failed in that sense: to provide those opportunities which are safe and accessible beyond a primary level. So that's really the biggest challenge for us, that now we are facing. What that then gets converted into is when parents say: "sorry we are not sending a child – a girl – to school after Grade 5."

Because if there's a school there you will never see children not going; you'll see the highest number of children in pre-primary, but then they get so depressed because either there are not sufficient teachers, or the facilities are not in place. And gradually we see children [not going]. Not because the parents didn't want it, but because the supply is not right, and it's not sufficient in terms of the level of education that the government should be giving.

From 2010, just like in India, we now have the right to education: under Article 25 this is a fundamental right – an obligation by the government for 5-16 years of age. Which is wonderful!... We are delighted as human rights people in education.

16 means up until secondary. And 16 is when you begin to see that, if kids can get education, and girls particularly: there is no stopping them.

In every medical college the government is now having to put in quota because almost 70 percent of the positions are taken up by girls. There's no stopping girls once they get past Grade 8, but it is how to get them there.

## “Fine, first five, ten years, go make a couple of million. But then go become a politician”

Professor Abhinay Muthood talks about why he wants to see less Warwick students in the private sector

There's something unique about Warwick that we can host a globally acclaimed, enormously successful summit on international development and, during a speech by one of the world's leading economists, hear the sentence “it's nice to see you outside of an 8am lecture.” Not only did WIDS bring together movers, shakers, and thinkers from all over the world, but we imported them from the very nearest port of call: our own departments.

Such was the case with Professor Abhinay Muthood, who gave a brilliant half hour talk on the role of politics in economics, of norms in different global economies, and of finding economist's solutions to poverty across the world. We caught up with him after his talk to probe him a little more on what Warwick and its students in particular could be doing to tackle global issues.

**The Boar:** What are you looking forward to for the rest of the summit?

**Professor Abhinay Muthood:** I am looking forward to seeing students – I'm hoping they will be inspired. As a member of the uni, that's a key objective from my perspective on what the summit should do... it's about the students starting to think about these issues in a different way I guess.

**Boar:** I know you're the head of the Economics department here and it's the best in

the country, so I think to a certain extent there's a lot more you could do both as an individual and a department in terms of development, not just at the university, but on a national level. Where do you see not just Warwick students, but the department being a cog in this engine of international development?

**AM:** I think we as a department are very strong in international development, we have a research centre that is focused on international development and there's a lot of good research going on and in the curriculum we teach... That said, we as a department, for the reasons you pointed out, we could be doing much more in communicating the importance of, for example, interdisciplinarity in co-ordinating and working with colleagues in politics and sociology, I think we could lead the way in trying to influence other economics departments around the world to think in that broader way, in order to address the



world's problems – local problems, national problems, international problems need this kind of multidisciplinary approach... to address inequality we need a multidisciplinary approach. I'm pushing myself and my colleagues to think in that way.

We're trying to get civil servants, journalists, intelligentsia across the world to come and engage with us, not just for summits and events but engage with us in terms of working with us, solving problems as a new model... Not just scholarly impact, we want real world impact... Engaging with smart journalists who are on the frontline, finding out what really are the constraints. Bringing that to the university, so basically the university is closer. A coming down from the ivory tower kind of approach.

**Boar:** In terms of the vision you've just described, how do Warwick students fit in

to that? There are so many Warwick students we see going into finance and banking...

**AM:** Tell me about it! We can't force any student to apply to the civil service rather than an investment bank. But we can incentivise them, we can inspire them to do so.

At the moment I think it is the case that around 80 percent of our students go into private sector - I think I would like to see that reduced... I would like to see more Warwick students going to non-private sector, or at least having an ambition to do that later on.

Fine, first five, ten years, go make a couple of million, but then go and become a politician. The thing about taking political office is really crucial; I think that across the world – not just in the UK – are students going there and running for political office, and then making a difference while they really can?

Some students say they want to be a journalist – that's great – raise your voice through what you write, engage. So I'd like to see more Warwick students do that. How do we go about doing that? By inspiring them.

By doing it with what we teach... More applied modules - the change is happening on the ground.

I think it will take five maybe ten years before we see this proportion of students going into the non-private sectors really having an impact.

With special thanks to Stephanie Ifayemi and the WIDS media team: Luksha Wickramarachchi, Alexandra Karlsson, and Daisy Sibun



**WIDS**

Photos: WIDS and PAIS

## Arts column

## The changing nature of opera and ballet



Are opera and ballet elitist? This was the question asked by the panel for The Big Question, a series of talks held in 2013 at the Royal Opera House. The debate asked experts to consider whether the boundaries that exist between opera and ballet, and the rest of the theatrical world, are fictitious constructs or is there something genuinely unapproachable about the 'elite' duo.

The fact that a debate like this took place proved that big opera companies understood they were being perceived as inaccessible, a stigma they are working hard to shake off. The Royal Opera House has developed a free Student Scheme, where all students have access to tickets priced from £1 to £25. There are also four performances a year where the entire amphitheatre is reserved for students, within that same price bracket. This is just the tip of the iceberg when it comes to what they offer students to break down the inaccessibility stigma.

This scheme is all part of a movement of leading opera houses trying to reach out to students and engage them in an exciting art form. Opera houses endeavour to look out for exciting new writing that they feel will excite students and also foster their newly found interest. The creation of operas like Mark-Anthony Turnage's *Anna Nicole*, which focuses on the life of Anna Nicole Smith, known as the first famous-for-being-famous celebrity, is a good example of this movement, and was in fact the opera that opened the autumn season at the Royal Opera House this year. Tongue-and-cheek writing and a saucy story line combined with world-class singers showed that opera and ballet are not an 'elite' duo, but an art form that is constantly redeveloping and seeking to redefine how it is perceived.

Alexa Tamsett

## IATL supports student producers

IATL is supporting student theatre with its new *Student as Producer* schemes, Cath Lyon reports

As all of Warwick's drama societies are constantly busy directing as well as creating new student work, the Institute for Advanced Teaching and Learning (IATL) is also involved considerably in the creation of student performance. Through its *Student as Producer* programme, an application process which allows students to create their own work in a no-holes-barred interdisciplinary environment, IATL has funded three projects which will be culminating in performances at the end of this term. Ed Franklin and Jack Morning-Newton, both third-year English and Theatre students and Sam George, a second-year Theatre and Performance student, are all producing their own work after receiving funding and support through the IATL scheme.

**"The IATL Student as Producer projects showcase and celebrate student creativity, often being the first step towards professional theatre collectives"**

Jonathon Heron, IATL

"There's a great deal of freedom working with IATL," says Franklin. "Part of what I really wanted to do with this project was to give actors ownership over the production as much as over their performances. There's nobody designing set or lighting for us, nobody sourcing props or stage-managing the show: the whole process has been a conversation between me and the cast." Morning-Newton agreed that building a show through IATL allowed them a lot more creative freedom with his piece: "We liked the idea of doing it through IATL because of the flexibility that it offered us in terms of defining what our schedule would be."

Yet George points out that the focus on the interdisciplinary was also an important aspect of IATL's appeal: "We felt like devising projects would be helped by finding influences from interdisciplinary sources - politics, life sciences, music... It has been a learning process and was always intended to be so, and IATL was a very supportive environment for this."

Although the focus for each of the student producers has been creating a piece from scratch, the projects could not be more different from each other. Franklin is reinvent-

ing Henrik Ibsen's classic *Hedda Gabler* in an attempt to reinvigorate some of the life and scandal that contemporary audiences of the piece experienced: "When Ibsen was writing at the end of the 19th century, his plays were surprising and radical... If you look online at images of various productions of *Hedda*, they all look the same. We're trying to inject this 120-year-old play with the shock of the new."

George's project plays on the drama society title with *A Piece of Cod* which focuses on the need to have total freedom of inspiration and creation when devising a piece. "Starting a devising project is immensely difficult due to the uncertainty around what a performance may look like and how rehearsals will work when the idea is first formed, and *Piece of Cod* aims to help people get projects on their feet." Morning-Newton's project too focuses on the form of creation from nothing, but with a much more direct theme. "Our project is a devised piece at-tempting to ask questions about community in 21st century Britain and the globalised world. We are trying to make a show which is primarily an artistic response to this question, rather than very academic." Although this play is not yet named, apparently the title *Cake: 4 Realz* is currently the main contender.

Jonathan Heron, who works closely with IATL and the student productions that are supported by them, believes that the secure, creative yet professional environment that this scheme can provide allows students to flourish theatrically: "The IATL *Student as Producer* projects showcase and celebrate student creativity, often being the first step towards professional theatre collectives (recent examples include *Fat Git Theatre* and *Barrel Organ*). Having a space for performance projects outside of your home depart-

ment or the drama societies often enables students to take more risks and experiment more freely."

There are three different grants that students can apply for under the *Student as Producer* scheme: Research, Collaboration and Performance. These allow a student to either research a particular area outside of the curriculum that they are interested in, consider the method of collaboration in performance (while focusing on IATL's key themes) or to create a performance while having access to IATL's resources, room spaces and advice. If successful, an applicant will also receive a grant in order to support the project. "IATL gives you some great rooms to rehearse in, and £200 to spend on whatever you need, which is really good! Also Jonny and Amy in IATL are really supportive and fun," says Morning-Newton.

"These projects demonstrate the ways in which IATL is a welcoming space for good ideas and challenging performance work," Heron comments, "I wish Ed, Jack and Sam the best of luck for their performances this term, and I invite other students to apply for spring term projects by the deadline of Wednesday week 10."

Franklin also told the *Boar* about the significance of this creative freedom to students: "At a time when it feels like ideals of creativity and imagination are being consistently devalued - by our own university management and by politicians like Nicky Morgan who seem to think that the arts and humanities are dead - it's vital that IATL continues working to fight the corner of interdisciplinary study, collaborative study and artistic learning."

**All three of these performances will be shown November 26 - December 5, email IATL@warwick.ac.uk if you are interested in seeing them.**

» Photo: Codpiece

## What is this magical and mysterious thing?

It has suddenly appeared on campus - but what is *The Pool*?

As part of the Art Centre's 40th anniversary, head of programming Matt Burman wanted to engage and reward the Centre's regular visitors. Part of this birthday present includes several external art installations which will be popping up throughout the year around the area of the Koan.

The most recent installation is called *The Pool* by artist Jen Lewin, who has taken this installation to many cities around the world, including all over the United States last year. 100 interactive platforms are powered by LED lights in order to create a piece of interactive art that is currently being enjoyed by all ages after dark on campus.

"*The Pool* is an interactive environment where movement creates swirling light and color." The online brochure which explains

the installation says, "Users play on concentric rings of circular pads that communicate with each other. As users shift their weight or move from one pad to another, their motions are reflected on pads with color and movement."

The piece is dependent on the number and quality of interactions on the pads at once. The more interaction, the more colour and movement the piece creates. the more beautiful the art becomes.

"This dynamic interaction between individuals and *The Pool* creates environments ranging from curious and playful with few participants to energetic and competitive with many participants."

**The piece will be in place until December 2, so don't miss out on your chance to get involved!**



» Visitors enjoying the pool at the Arts Centre. Photo: Cath Lyon



# Shakespeare heads to the highway

Deputy editor Sian Elvin reports on Paul Prescott's trip to find Shakespeare in the US

» **Out on the road** - Paul Prescott heads on a quest to find Shakespeare in the US. Photo: Paul Prescott

**I** 0,000 miles, 63 days, 14 festivals, 44 productions, 150 interviews. And that was just one summer for Dr Paul Prescott of the University of Warwick English department. He led a team on a project called *Shakespeare on the Road* back in July, and has caused ripples across the world of literary research ever since. The *Boar's* deputy editor Sian Elvin caught up with Paul for the Arts section, and discovered the highlights and future of his epic road trip.

**Boar Arts:** So what exactly did you do over the summer?

**Dr Paul Prescott:** Last summer I undertook a slightly demented project which involved an enormous amount of travel around North America, particularly the United States. My team and I travelled around 10,000 miles, mostly by car, between 14 different Shakespeare festivals.

**BA:** What did you want to achieve from it?

**PP:** We started the project because there is a remarkable and largely untold story about what happens in America every summer. From local parks, to 2,000 seat theatres, to replica Globes, Shakespeare just bursts out all over America in a way that is unparalleled and unprecedented in any other country, or any other history. There are more Shakespeare festivals in California, for example, than there are in the UK. I used to work on one in Florida a few years ago, and that was what first alerted me to what a strange and ubiquitous phenomenon this was. And it was so ubiquitous, it was almost invisible. People took it for granted, or it seemed to me, in the States that they could go to their local park on a summer's evening and watch *As You Like It*. I wanted to get under the skin of this phenomenon and ask a big question about why America has such an enduring love affair with Shakespeare.

**BA:** Do you think there is a stronger love affair with Shakespeare in the US than in England?

**PP:** I think Americans are, as a culture, generally speaking, better at celebration than we are in the UK. There's a lack of irony about an approach to Shakespeare that celebrates him and the greatness of his works. There's also a kind of optimistic belief that these works can make a community better, can transform the lives of individuals, and can make the country a more civilised place to live. It is complex, but, straightforwardly, one of the things we learned was that there seems to be a more democratic impulse, and political impulse sometimes, about the work that's being done around Shakespeare in the US.

**BA:** Was it everything that you expected to see in each state?

**PP:** I think the festivals had more in common than I realised, because they tended to be constituted of people with broadly similar ideals. And yet, within that, there are massive variations between going to see Shakespeare in a barn in Texas and going to see Shakespeare in Central Park in New York City. All of that will change the dynamic of the encounter. If you're seeking to account for a phenomenon, you need to get down to the grass roots, hit the road, and just talk to people. A very important part of the project is that it's an oral history project. If you're asking *why* Shakespeare, *why* America, you need to ask the thousands of people who are making it happen.

**BA:** How was a typical day on the road for you?

**PP:** The itinerary was exhausting, and emotionally draining, but so stimulating that you always managed to get back up in the morning and do another day. You're travelling through an endlessly renewing and changing landscape that just wards off all fatigue, somehow. There are various guesses as to how much coffee was consumed over the course of the trip, though!

**BA:** Which production would you say was your favourite and why?

**PP:** It really is impossible to choose, but off the top of my head I liked a particular production of *A Midsummer Night's Dream* in Stratford, Ontario. It was in a big theatre, a matinee, families were there, and I wasn't really expecting to be astonished. The performance's framing device was that we were present at a barbeque following a same-sex marriage in 2014, and, to celebrate the wed-

ding of these two guys, their actor friends put on a production of *A Midsummer Night's Dream* as a wedding gift. It was a brilliantly inventive production, and gives me goosebumps just thinking about it. It was a great example of how such a simple idea can change the resonance of all sorts of things. It's the opposite of heritage Shakespeare; instead of going to see Shakespeare as a cosy exercise in nostalgia, it takes it to a slightly different end of the spectrum.

**BA:** And what are you doing with the results of your research?

**PP:** We have just opened an exhibition of photography in Harvard House in Stratford-Upon-Avon, which is free and open for the next two months. People can look at some of the photos we took on the trip, which give a very instant sense of some of the things we were interested in capturing. We're creating a physical archive in Stratford-Upon-Avon of production materials relating to all of the 14 festivals, so if anyone in ten or even 100 years, wants to know how Shakespeare was being produced in the US in 2014, they can go and consult this time capsule. An outcome I'm really excited about is next summer I'll be helping with a production of *The Taming of the Shrew* in one of the parks we visited in Montana.

**BA:** Finally, any plans to go back on the road in the future?

**PP:** Yes! I want to do *Shakespeare on the Road 2* (and this time it's personal), and that will be in Europe. While I've got these relationships with American festivals, I want to do something similar across Europe in 2016, which is the next big anniversary year for Shakespeare (he died in 1616). That's very exciting because it will allow, for the first time, a proper international comparison.



» **The team headed to many states, including Texas and California.** Photo: Paul Prescott

## Another Arts Column

Is theatre the new real-life video game?



**A** traditional theatrical experience is somewhere between watching TV and being in a football stadium. The audience watches, en masse, as a story unfolds before them, often responding in their own individual manners, but spectating with a broadly collective eye that keeps the energy and logic of the performance world intact.

Many pieces of theatre now provide an experience closer to an open-world video game. Felix Barrett, artistic director of *Punchdrunk*, compares their immersive performance of *Drowned Man* to exploration-based video games like *Skyrim* and *Gone Home*. *Drowned Man*, a performance that took place over four floors in Temple Studios, London, allowed the audience to wander around the performance at their own leisure, either following single characters to find a linear narrative, or simply to explore and take in the performance world. This open-ended experience, shaped by the audience, has more in common with explorative video games than a traditional experience of watching theatre, and Edinburgh Fringe this year demonstrated how much this mentality is seeping into new work.

*Huff* a performance aimed at children, took the audience on a tour of the world of the Three Little Pigs and the Big Bad Wolf. We were allowed to open drawers, look through windows, lie down and listen to music in order to find the implicit narrative in the piece. Not in itself complicated, but symptomatic of a theatrical world in which video games are becoming so much of an influence that young children's performances are being tailored to fit this model. Even on a more basic level, shows such as comedian Andy Zaltzman's *Satirist for Hire* are having their subject matter chosen by the audience in order to hand over some creative agency.

Perhaps the most interesting experience to discuss with this in mind has been Forced Entertainment's *Speak Bitterness*. Lives-treamed for free while being performed in Berlin, *Speak Bitterness* was a six hours of performers reading out confessions. The audience, however, played a unique part in the performance by retweeting moments of the performance that stood out to them and creating their own confessions - the audience turned *Speak Bitterness* into something resembling an online game. Retelling and enhancing the world of the performance, the audience became an online community, discussing, exploring and shaping the performance in their own ways.

While theatre will never be the same as video games, nor should it be, the tools for shaping theatrical experience are being handed over to audiences more and more. I am very excited to see the next step on this transitional path.

Sam George



Check out Sian's whole interview with Paul Prescott: [theboar.org/arts](http://theboar.org/arts)

You can find out more about the road trip by visiting [shakespeareontheroad.com](http://shakespeareontheroad.com).

# The greatest short stories ever written

## Three Books writers argue why these short stories are the best they've read

*Signs and Symbols* by Vladimir Nabokov

For the fourth time in as many years, they were confronted with the problem of what birthday present to take to a young man who was incurably deranged in his mind."

Nabokov's short story concerns the visit to a sanatorium by the parents of a young man, where they are told that their son has again attempted to take his own life. Concerning the young man's motivation, we are later told that, "What he had really wanted to do was to tear a hole in his world and escape." The parents head home, in despair of the "invisible giants hurting her boy in some unimaginable fashion".

The fictitious condition that afflicts the boy is called 'referential mania'. We are told that, "In these very rare cases, the patient imagines that everything happening around him is a veiled reference to his personality and existence." He is not, however, merely paranoid about the whispers and glances directed at him by strangers. He appears to make no distinction between a human and his surroundings, and his condition even extends to being convinced that his "inmost thoughts are discussed at nightfall, in manual alphabet, by darkly gesticulating trees".

I can only implore you all to go and find a copy of this story immediately, and I expect to be thanked in broken tones. Apart from the hauntingly absorbing plot, the story also contains some of Nabokov's very best writing. Nabokov and his Jewish wife actually had to flee Nazi Germany in the '30s, and this story contains one of his very rare references to the Holocaust, which appears when the



mother is looking through a photo album: "Here was Aunt Rosa, a fussy, angular, wild-eyed old lady, who had lived in a tremulous world of bad news... until the Germans put her to death, together with all the people she had worried about."

And yet Nabokov has performed his own literary sleight of hand. The prose is abnormally precise and accomplished, even by his high standards, and scholars have penned hundreds of pages in an attempt to elucidate and decode its myriad symbols, allusions and references. And so it can be a little unnerving when one eventually realises that Nabokov has, in the form of the "incurably deranged" patient, drawn a portrait of his own readers. By reading too much into the story, we become convinced that there are hidden mysteries contained in apparently opaque sentences. We as readers have become sufferers of 'referential mania' tricked and misled by Nabokov's signs and symbols.

Jordan Hindson

*A Real Doll* by AM Holmes

*A Real Doll* is a story about a little boy who undergoes a sexual awakening by experimenting with his sister's Barbie dolls. It's an unnerving rabbit-hole of a story, which swings back and forth between relatable forays into a young boy's innocent experimentation, and an alarming glimpse into the mind of an abuser-in-training, self-medicating with dangerous doses of his mother's Valium and losing himself in an impossible fantasy.

Our narrator practices dating with Barbie three times a week. In the beginning he's too nervous to touch Barbie's waist; he has to carry her around by her feet. He frets that he's no good at kissing and feels like a sloppy St Bernard. But AM Holmes makes sure you can never get your footing whilst reading this story. Our innocent narrator 'drugs' Barbie with crumbled up Valium and plies her with increasingly aggressive sexual behaviours.

As soon as you think you understand the characters, they do something completely unpredictable and you have to re-evaluate them entirely in order to follow what happened. Reading this story is a pretty helpless experience; you just have to let the events unfurl and accept that you have no idea where it's going.

To be clear, Barbie is characterised as reasonably autonomous. While she doesn't move around

by herself, she hold conversations and acts independently of her 'boyfriend'. But as the relationship becomes more explicitly sexual, the narrator's fantasies about Barbie start to crumble away. Barbie's remarks start veering into the kid of clichés you hear from every pornographic video every shot, and the kid admits that, yes, he knows she's not really talking and he's making all of Barbie's dialogue up. But he doesn't stop.

**The story about a little boy who undergoes a sexual awakening by experimenting with his sister's Barbie**

The commentary of a boy being romantically involved with a literal object should be pretty evident here. This is a story about possession. Our child narrator continuously pushes the boundaries, trying to understand to what extent he can really 'own' Barbie, and his interest in her doesn't die until he finds this limit.

This is one of my favourite short stories because it is so unabashedly weird, and gives you more to think about than you can manage in one sitting. It's obsessive, dark and magnetic, and it has a lot of reread value because there are so many nuances to the narrator's character.

Warning: you'll never look at a Barbie doll the same way again.

Hannah Frogatt

*Loss of Halo* by Charles Baudelaire

Equally famed for his prose and his poetry, Baudelaire is the archetypal painter of modern life, with a snapshot style of writing that seeks to capture the transient beauty, the beautiful transience, of life in the metropolis.

Baudelaire's shorter-than-short story *Loss of a Halo* is more a vignette than a full-scale narrative, much like the rest of the *Paris Spleen* prose-poetry anthology. His tales are momentary glimpses into other lives; they plunge you into the urban crowd and bring you up close to its oft-ignored members: the fool, the clown, the beggar. High literary culture, says Baudelaire, need not have high subject matter to be of value.

The short story is, by name and by nature, a succinct form. As such, the finest examples are those that give the most information in the smallest space, in the most creative ways. Baudelaire spends less than one hundred words crafting a perfectly ordinary meeting between two old friends, before cheekily and casually undermining the normality of the situation by having one speaker recount: "My halo slipped off my head and fell into the mire of the macadam." It's too late for us to question this divine development; we are too quickly borne along by our own curiosity.

**His tales are momentary glimpses into other lives; they plunge you into the urban crowd and bring you up close to its oft-ignored members**

As if the absurdity of seeing an angel hanging out in a Parisian drinking den was not enough, Baudelaire further subverts our expectations with characteristic brevity. The unnamed angel seems delighted that he, now



passing for an average Joe, "can now go about incognito, be as low as I please and indulge in debauch like ordinary mortals".

Whether he is mocking or in support of this claim we do not know, but Baudelaire proffers the view that to be human, no matter how low, is worthy of an angel's jealousy. And yet the story's denouement almost immediately undercuts this celebration of humanity. The angel fantasises about how "it is perfectly delightful to think of some bad poet picking [the halo] up and brazenly putting it on". Yes, the angels think much of us, but for God's sake don't get smug about it - even if you are Baudelaire himself.

The charmingly bracketed structure of *Loss of a Halo* does wonders for flagging up a wide range of philosophical queries in a self-contained scenario, while also giving the readers the pleasure of following them up and filling in the gaps in our own heads. "Think of X! Think of Z!" urges the angelic narrator - an instruction that, thanks to the freedom of thought it offers, feels impossible to ignore.

Phoebe Demeger

## Boar Books short story competition

At Boar Books, we are very pleased to announce our first short story competition, held in conjunction with Writing Society.

**What is the competition?**

We are looking for the best short story of 3000 words or fewer. The winner will be published in an issue of the *Boar* next term, giving exposure to literally thousands of people across campus. The 1st, 2nd and 3rd place entries will also be published on our website.

The story can be any genre (comedy, action, horror, romance, steampunk etc.) and about anything. However, it must be appropriate for a general audience, so no graphic violence or sex, excessive swearing etc. If you have questions regarding this, please email us to ask for clarification.

**What are the conditions?**

No more than 3000 words! We have to be very strict with word count because of the space in the paper

You must be a current student of the University of Warwick and a member of the *Boar*.

The story must not have been pub-

lished before, either in a magazine, on your blog or other publications.

**I want to submit, what do I do now?**

Save your short story in a Word document, with your name and the word count clearly marked.

Email it to books@theboar.org with the subject title as 'Boar Short Story Competition'

We will be replying to every submission, so if you don't get an email, we haven't received it!

The deadline for entries is **11.59pm on Monday 1st December (week 10)**. If you have any questions, please email books@theboar.org.

Looking forward to reading your submissions!

Emily Rose Nabney (Books editor), Lucy Skoulding and Carmella Lowkis (Deputy Editors)

» Photo (clockwise from top left): Frank Smith / Flickr, wikipedia.org, Freddycat1 / Flickr, Frank Smith / Flickr

# Book awards: a celebration or a farce?

Sohini Kumar

Among the many emails that arrived in my inbox last month, one was unlike any other.

“Vote in the Semi-final Round of the Goodreads Choice Awards!” it commanded. “Vote for your favourites!” Intrigued, I decided to investigate.

As someone who loves books, I was surprised to only then find out about the book awards. Every year, competitions are hosted by websites like Goodreads, Booktrust, *The Guardian*, Costa, and more. Books are nominated for different categories, either voted for by readers or by a panel of judges, and winners are selected over a period of time.

Looking at the advertisements for these awards, it's hard for a bookworm to not feel excited. So, I obeyed the email and proceeded to pore over the different categories.

Hmm, ‘Fiction’ is a good place to start, I thought. But wait: I hadn't read any of the books on the list. Never mind, I'll take a look at ‘Fantasy.’ Nothing, ‘Young Adult Fiction?’ Nope. Okay, maybe I'm not that familiar with the most recent books. Or maybe I should

have voted in the opening round, when there would have been more options to choose from, and I could even have nominated my own favourites.

But this got me thinking: there could easily be others like me, who, not having read any of the shortlisted books, wouldn't be able to participate in the awards. Even worse, they could make uninformed votes based on what others are voting for, or on what they have heard about the book or its author elsewhere. Would that not defeat the aim of these awards?

More importantly, I wondered what gives us the power to say: “this book is the best.” What makes anyone qualified to make this judgement? Does someone need to have a degree in literature or experience in publishing? If I disagree with them, does that mean I'm wrong? Are their opinions more valuable than mine?

Furthermore, what criteria are we supposed to follow when voting? The judges' jobs, according to Costa, is to “select well-written, enjoyable books that they would strongly recommend anyone to read.” However, they can't guarantee that everyone will consider the same books ‘enjoyable’, as responses to books are personal and based on

individual preferences. There are no clear guidelines for everyone to consult, which makes the task of finding the ‘best’ book difficult.

Nevertheless, the awards are an opportunity to appreciate books and encourage people to read. They are a celebration of literature, and a way of bringing the community of readers together: according to the Goodreads website, more than a million people voted in the opening round of the awards for close to 14000 books. Readers who are interested can take this chance to discuss different books, and can even use the list to decide what to read next. In this way, the awards expose us to a variety of genres and authors.

As well as that, the book awards put the spotlight on new authors through categories dedicated to them. The Costa competition, for instance, has a ‘First Novel’ category, which makes sure that new authors are considered amongst the already well-known. Competitions also have rules concerning eligibility; for example, books must be published within certain dates to be qualified for nomination. This ensures that the same novel doesn't win every year, and focus is shifted to newer books. Although people may be inclined to vote for more renowned authors, the awards are a good way to make them aware of new writers.

Some competitions also have several categories, which means books of different genres get a fair chance at winning. If one book can't find its way into the ‘Fiction’ category, it might be shortlisted for a more specific one.

Despite their merits, however, the awards may ultimately be pointless because their main goal is unattainable. It just isn't possible to pick the best book, because there isn't one; differences in opinion and preference prevent that. In fact, competitions like this, which pick out the ‘best’ books of the year, may end up pulling attention away from other, equally great works that couldn't make it onto the list.

So, when participating in these awards, perhaps keep in mind that the results are not absolute. Certainly, the competitions are an opportunity to celebrate literature and to find new books to read, but remember: we don't need any specific events in order to do that.



» Photo: northlondonreadinggroup / Flickr

## The flight of the cyber-pelican

Carmella Lowkis

After a successful re-launch in May, Pelican Books is taking flight into a fresh medium. Earlier this month, the non-fiction paperback imprint of Penguin Books unveiled its new website [www.pelicanbooks.com](http://www.pelicanbooks.com), which offers an innovative way to read books digitally.

Pelican's digitalised books can be purchased and read on their website across a full range of devices including: smart phones, tablets, and widescreen monitors. Handily, any book's text will adapt to offer the optimum reading experience, regardless of screen size. On top of this, the website automatically bookmarks your reading position, synchronising it across all of your devices, so that you can pick up from where you left off, no matter how you're reading. This is a brilliant idea for on-the-go readers: there will be no more wishing you had brought a book whilst waiting for the U1.

Pelican also offers a highlighting feature so that you can mark a passage of text for future

reference, or share it immediately on social media. Unfortunately, this is currently only available on desktop devices, but Pelican assures us that the feature will soon be available on mobile too.

Every element of each of these books has been meticulously re-worked for digital reading, with footnotes embedded in-text, and maps and diagrams re-drawn in full colour and optimised for the web. It is apparent that design has been a key focus for Pelican's entire re-launch, with the project led in-house by Matthew Young, taking input from Fiasco Design in Bristol. The website itself is easy to navigate and attractive to look at, with a simple design in the imprint's characteristic turquoise.

The Pelican value of accessibility is clearly a driving force in this project – by embracing the popularity of e-reading, it makes its books easily available to a wider readership. This is just what Allen Lane, the founder of Penguin, originally intended when he created the imprint in 1937. In its heyday, Pelican sold over 250 million copies of its books, which aimed to combine intellectual authority with prose that could be understood by the lay reader.



Lane himself described the series as “the true everyman's library for the twentieth century”.

Five titles are currently available through the website – nothing like the thousands of books published by the imprint before its almost 30-year-long hiatus, but a strong start. Six more are planned to be added to the series in 2015, starting with *Classical Literature* by Richard Jenkyns, which will make its debut towards the end of next January. While the re-born imprint is still very much in its fledgling stages, there can be no doubt that it will one day soar again.



Want to win a set of free pelican books?  
Tweet: @BoarBooks  
#pelicanbooks

» Photo: TexasEagle / Flickr

## Pint of purple



Film editor,  
**Paulina Dregvaite**, takes the plunge into purple

### What book are you reading at the moment?

I'm one of those people who reads multiple books at the same time and gets lost in between them. At the moment I'm reading Susan Sontag's *Illness as Metaphor*. AIDS and its metaphors in which she talks about the mythology of illness, particularly TB and cancer. It's a fascinating read, seeing her unpack these cultural constructs.

I'm also reading China Miéville's *The City and the City*. It's a detective unlike any detective novels I've read before, set somewhere in Eastern Europe – a mixture of Hungary and Romania, I'd say. It's a brilliant book, absolutely transfixed.

### Who is your favourite literary character?

That is a tough question. I adore all the characters in Max Frei's *Labyrinths of Echo* series. Also, it is impossible not to love Woland from Mikhail Bulgakov's *The Master and Margarita*. And, speaking of Woland, Behemoth, the massive mischievous cat from his entourage. Wish I had a cat like that.

### What is the first book you remember reading?

I remember books being read to me... but the first book I read and really enjoyed – the book that made me fall in love with books, actually – was *Harry Potter and the Chamber of Secrets*. It showed that reading can be exciting.

### What is your all-time favourite book?

Now that is an almost impossible question to answer. There are books I re-read every year like Isabel Allende's *House of the Spirits*, Carlos Ruiz Zafón's *The Shadow of the Wind*, Erich Maria Remarque's *The Arch of Triumph*... But I wouldn't call them my all-time favourite books. Actually, I don't think I have an all-time favourite book; but a book that has greatly affected me recently – affected the way I write, talk and think – is Chris Kraus's *I Love Dick*. It tackled my whole idea of what literature is and what it can do; and, actually, art as a whole.

### If you wrote an autobiography, what would be the title?

'Let's talk about trees.' Because I like trees.

### Kindle vs. book?

Book book book. Book.

### How much is a pint of purple?

Haven't visited the Copper Rooms in over a year now... £2? Was less in my days, but prices do keep rising.



# MUSIC

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## Boar Jukebox

We've got it covered

A BBC poll recently placed Pet Shop Boys' cover of Elvis's 'Always On My Mind' as the people's favourite. Unconvinced by the results of a nationwide poll, we wanted to share a few picks of our own:

### Ellie Goulding: 'All I Want' (Kodaline)

A cover of a modern hit makes the original stale in comparison. Beautiful distressed vocals from Goulding allow the feeling and meaning of the track to shine. The soft piano and guitar plucking throughout builds later with the addition of strings, allowing the track to remain glowingly poignant. The pacing middle eight turns into an ethereal stream of operatic vocals and mystical, yet subtle strings. It is so perfect that it brings a tear, or twenty, to your eye.

Jay Chauhan

### Jose Gonzalez: 'Heartbeats' (The Knife)

A cover of The Knife's electropop track, Jose Gonzalez's cover of 'Heartbeats' strips the song down, transforming it into an acoustic lullaby. Simple in its production, the emotive lyrics of the track are laid bare, revealing a haunting and heart breaking blend of love, regret, reflection, and nostalgia. Despite the simplistic arrangement, Gonzalez's dream-like, ethereal vocals transform the song into something multi-faceted, and strangely complex. A highlight of his album *Veneer*, 'Heartbeats' stands out due to its sheer beauty and poignancy.

Ellie Campbell

### Casey Abrams: 'I Put A Spell On You' (Scream-in' Jay Hawkins)

Casey Abrams, jazz genius/god from the American Idol franchise (back when they showcased real musicians), sang a Nina Simone-inspired version of 'I Put A Spell On You' four years ago, and that's when I found my favourite cover of all time. Abrams incorporates just the right amount of screeching and growling required by the sinister undertone of the melody and the lyrics of this classic from the 50s. If the last two syllables of his performance don't melt you, I don't know what will.

Eshani Vijh

### The Futureheads: 'Hounds of Love' (Kate Bush)

Gloriously eschewing the convention for a 'faithful' cover of this classic track, Sunderland's finest turn the pained weirdness of Bush's original into an indie-punk thrash, complete with Mackem accent and crashing power chords. The sense of vulnerability in the lyrics fits well with both artists' oeuvres, and adding the sense of anxiety and urgency that is the Futureheads' hallmark makes for a cover that is almost as good- albeit in a completely different way - as the original.

Will Tucker



## [Headliner goes here]

Stephen Paul questions if legacy acts have earned their place at the top of the festival bill, or whether some new artists deserve a go

**I**t's that time of the year again, when the first festival line-ups begin to be announced, and all the speculation with regards to the feast of bands we'll gorge upon come next summer's sun, subsides. The most recent announcement has seen Slipknot, Muse and Kiss all confirmed to headline next year's Download festival at Donnington Park. The three bands have a combined lifespan of some 80 years. You know, for that reason, I think we may have a problem...

There seems to me, and others too, to be a pervasive culture of relying on heritage and legacy acts to headline festivals. Download's announcement, in that respect, is unfortunately not dissimilar to that of many other festivals. You only have to call to mind Glastonbury's 2009 headliners; if Neil Young, Bruce Springsteen and Blur don't constitute a vintage, old-school headline billing, then I don't know what does. Their combined career lifespan at the time was a total of 113 years, for goodness sake. Michael Eavis, the founder of Glastonbury festival, acknowledged this problem himself, stating he wouldn't be surprised "if we run out of headliners in three or four years' time". Worrying signs, indeed.

Nevertheless, it might be argued that, as long as those acts have released quality material consistently over their respective careers up until relatively recently, they deserve to remain at what is the pinnacle of live music performance: headlining festivals. When was the last time The Libertines offered us new

material, though? And whether the material which has been released by other bands has been of that same high standard (I'm looking at you Kiss...) is questionable. Another, more important question must be asked instead: does this mean there's a drastic shortage of bands emerging these days who can achieve that same status as these bands before them, go on to usurp them, and successfully become 'huge'?

When I begin to think of bands which have come to the forefront in recent years, I struggle to name a couple, if any.

Isle of Wight festival organiser John Giddings certainly seems to think so. Describing Ed Sheeran as "boring", Giddings bemoaned the fact "we're not building headliners anymore", and that "if acts like him [Sheeran] are the future, then we're all screwed". Well, not quite. But Giddings has a point. Nobody wants to be watching The Rolling Stones or AC/DC headline festivals for years to come; until they decay to the point their bodies shrink and shrivel to bone and dust right before our very eyes on the Pyramid Stage, as they headline Glastonbury for the 27th time. When I begin to think of bands which have come to the forefront in recent years who might offer us a fresh alternative, I struggle to name a couple, if any. Largely because

## Album Reviews

Foo Fighters  
*Sonic Highways*  
★★★★



The Foo Fighters once again break the mould with their eighth studio album. Recorded in eight different, culturally relevant US cities, the assets from each location are highly prominent, channelled through the essence of what makes Foo Fighters distinctive. Over the eight tracks, the quality that you would expect from a band of Foo Fighters' reputation does not dip. However, there is sadly decidedly nothing remarkable about the record.

Ellie Campbell

Roo Panes  
*Little Giant*  
★★★★



Folk singer-songwriter Roo Panes came into the public view by way of a Burberry acoustic and modeling campaign. 'Little Giant' is a collection of melodious folk songs that mix Roo's gentle vocal range and a simple ensemble of acoustic style instruments. However, this album drifts lazily into danger of becoming a very middle of the road debut folk release. The album is largely successful though, and serves as a good showcase of England's new wave of folk.

Abi Browning

there appears to be an unsurmountable gulf in calibre.

Take 2013, generally regarded as an excellent year for a number of new, indie bands who broke out into the mainstream. Think of names such as HAIM, CHVRCHES (what's with all the capitals, guys!?), then slightly poppier outfits such as Bastille and The 1975 - who all released their debut albums that year - and you have an idea of which bands could be topping the bill at a festival near you any time soon. These Radio 1-friendly, pop-tastic groups were not exactly who I had in mind when considering who could fill the shoes of the likes of Led Zeppelin, Depeche Mode, or The Cure. That ultimately may come down to the growing superficiality of pop music, and the commercialisation of the industry - which is a sad reality that'll probably have to be accepted.

It's also important to realise there's no use in rushing bands to a stage (literally and metaphorically...) that they are not ready for yet, and neither for that matter, are the audience. In the last two years, Reading and Leeds festivals have been headlined by Biffy Clyro and Queens of the Stone Age amongst others. Their headline performances at the UK's second largest festival represent the sort of slow, measured rise to the pedestal that is headlining a festival as historic as Reading, that is a fine template for other bands who hope to inch their way up line-ups to those same heights; bands such as Florence and the Machine, Two Door Cinema Club and The Vaccines may eye similar rises.

In the end, the success or failure of festivals may not come down to the quality of bands on show at all. That might be just as well. Instead, it looks as if though it will come to rest on what else they have to offer. Glastonbury's late night attractions, once all the bands have stopped, such as Shangri-La, are streets ahead of any other festivals. They are catching on though; T In The Park is starting its own version at 2015's festival. These are the showstoppers which ultimately pull in the masses and generate the ticket sales. Michael Eavis, alas, not for the first time, is ahead of the game: "we're moving away from the idea of the headliner being the whole story, [and] we'll still have a hell of a show that people want to come to" and, I for one, cannot blooming wait for it.

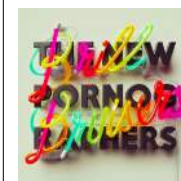


Have some acts really had their day?

Tweet: @BoarMusic

»Above: (Newer Acts Can't Get No) Satisfaction Photo: Wikipedia.org

The New Pornographers  
*Brill Bruisers*  
★★★★



The follow-up to the unjustly underrated 'Together', the Pornos' sixth effort is yet another consistently solid release. The album refuses to deviate from the winning structure that every album of theirs has been built on: tracks led by Destroyer frontman Dan Bejar crop up every once in a while, providing a palate cleanser from the brilliant power pop of AC Newman and co. There aren't many surprises here, but, when the music's this good, does there need to be?

Sam Evans

# Crimes against television

Kambole Campell asks whether in an age of torrents and piracy, is internet streaming damaging TV?

However you feel about internet piracy, there's not many ways to prevent it – or at least, not many reasonable ways. There are already blocks and attempts at censorship in place from governments worldwide, the most infamous being from China. Closer to home, the US and the UK governments use court orders to attempt to block sites such as The Pirate Bay and Kick-Ass Torrents, as well as attempting to persuade search engines to omit such sites from their search results.

Of course, the existence of proxy servers, backups and in particular The Pirate Bay's move to the cloud means that it's near impossible to permanently cut off access for people who really don't want to pay for content (both of the sites mentioned still work without proxy on multiple ISPs).

**It's nearly impossible to permanently cut off access for people who really don't want to pay for content**

Additionally, the issue of internet piracy is a complex one. This is because people may use a mixture of legitimate and illegitimate means to acquire music or television, and people on the same connection may differ in their habits, making it hard to pinpoint who is acting illegally. As such, there is no absolute solution to the problem of piracy.

But there is no sign of an imminent, overwhelming revolution in how we access televi-

sion: broadcast networks, particularly in the US, are still pulling in millions of viewers a night.

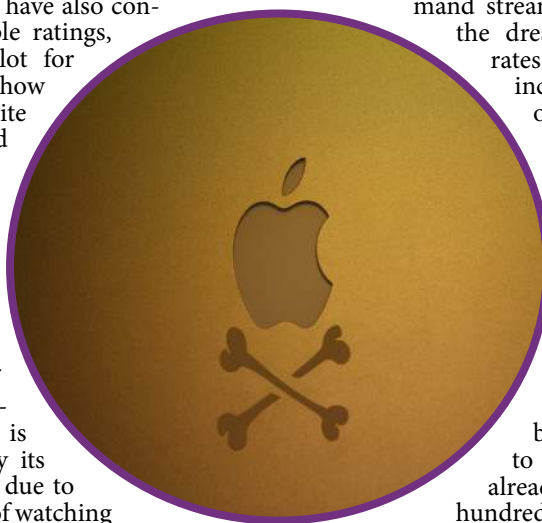
Recent launches of TV shows particularly affected by file sharing have also continued to see incredible ratings, such as the CW's pilot for superhero spin-off show *The Flash*, which, despite having its pilot leaked months early, held the largest debut and most watched episode the network has had in years.

One of the main causes of pirating lies with ease of access. HBO's *Game of Thrones*, the most pirated show of all time, is mostly downloaded by its international audience due to the cost and difficulty of watching it legally.

Netflix has proved to be a particularly powerful force in television in the past five years, with its expansion from simply being another DVD rental option, to a worldwide, award winning producer of multiple immensely popular shows. Yes, people still pirate *Orange Is The New Black*, but the numbers are miniscule in comparison to those sharing broadcast TV - many more people with a Netflix subscription watch it.

Who would have thought that people prefer instantaneous, ad-free television?

That said, there isn't a grand, bloody battle between networks, Video On Demand streaming services and the dreaded internet pirates. If anything, the increased popularity of services such as Netflix and the usage of bit torrent and illegal streaming indicates the quite natural future end of the manner in which we watch television, and even then, it won't be all that different to now. BBC iPlayer already exists, as well as hundreds of other on-demand, catch-up television sites;



HBO now have a streaming only format. The problem lies with the broadcasters, who are going to have to adapt to survive.

Netflix CEO and 'binge watching enabler' Reed Hastings has pointed out the revolution against what he called "managed dissatisfaction", stating in an article to GQ that "you're supposed to wait for your show that comes on Wednesday at 8 p.m., wait for the new sea-

son, see all the ads everywhere for the new season, talk to your friends at the office about how excited you are." It seems that people are beginning to tire a little of this culture built around scheduled waiting and scheduled viewing, or don't have the time for it.

One of the reasons piracy isn't as serious a problem for television is that people are actually more than willing to pay when it's the easier option — £5.99 a month for on-demand access to hundreds of shows is more appealing than installing satellite TV, in the same way some may prefer to use satellite or cable TV.

The problem, for (stubborn) cable and satellite providers anyway, is that it is becoming easier and more hassle free to use internet services. Several channels in the UK and US, although there are region blocks, have video on-demand services and use the internet to expand their audience rather than punish people for having other things to do than watch TV according to their schedule. There is no reason that a station can't adapt, the new streaming-only service, HBO GO, in the face of the vast number of illegal downloads of *Game of Thrones*, being proof of that.

So is there a broadcast television apocalypse looming? Not necessarily. Ironically, increased interconnectivity has, without a doubt, made us a bit less patient – many people don't feel like waiting the extra hour or couple of hours for something to go on-demand or on a torrent site, and choose to watch live. Those that can't, pirate. There's something of a balance, for now at least.

## Downton Abbey: going downhill?

When left *Downton Abbey* in 1923-Rose had been presented to the king, Edith had given birth to her illegitimate daughter and was plotting to secretly raise her, and Mary was still caught between the affections of Tony Gillingham (Tom Cullen) and Charles Blake (Julian Ovenden).

*Downton* has long been a fixture of Sunday evenings, and has in its four seasons become a British cultural icon. However, the quality of the latest season of *Downton Abbey*, as the Crawley household move into 1924, has been uneven to say the least.

The most exciting elements of *Downton Abbey* have always been historical; the varied reactions of the aristocracy to the changes of the early 20th century is what drew many fans to the show. Yet the show's forays into historical issues this season have been patchy.



» Photos: flickr.kmoliver

The culmination of the war memorial storyline wasn't satisfying, and there have been inconsistencies in individual characters' willingness to embrace change: the Earl of Grantham (Hugh Bonneville) was aghast at the prospective of a wireless in Downton in the second episode, but was totally fine with the idea of secretly raising his daughter's illegitimate child by the end of the season.

*Downton Abbey* has become somewhat reliant on its cameo appearances, enjoyable though they may be. Anna Chancellor's memorable turn as the predatory Lady Catherine and Richard E. Grant's lovelorn art historian Simon Bricker have been high points in the series, but have felt like evidence of the show's desperation.

I'm not going to pretend that I'm not excited by the appearances of Matthew Goode and George Clooney in the Christmas Special this year (let's just say that my attention will not be entirely focused on the plot), but a dependency on star quality to get ratings simply isn't sustainable in the long term.

*Downton Abbey's* problems with its female characters are growing more numerous, particularly regarding romance. Mary's dalliances with her seemingly never ending line of suitors are taking up more than their fair share of Michelle Dockery's screen time, time that would be better spent on her effortlessly snarky repartee with her sister. Edith (Laura Carmichael) too has been marginalised into a figure of mawkish loneliness, lamenting the loss of her lover Gregson (Charles Edwards) and their infant daughter, without ever show-

ing any real degree of character development. Lady Rose's (Lily James) hasty marriage to Atticus Aldridge (Matt Barber), as likeable as he is, closes off some of the more interesting avenues that they could have taken her character down. Even the promisingly independent Miss Bunting (Daisy Lewis), the local school teacher, has felt more like a plot device to develop her love interest Tom's (Allen Leech) character than her own person. Clearly something's wrong here.

**A dependency on star quality to get ratings simply isn't sustainable in the long term.**

Season five's biggest problem was the emphasis on the Bates and their troubles after the death of Mr. Green. Anna's (Joanne Froggatt) rape plot was hugely controversial when it was first introduced, and it wasn't wholly unsuccessful. Writer Julian Fellowes has correctly given Anna's trauma the attention it deserves, aided by Froggatt's performance. However, the needless tragedy porn of the Bates family marks a serious decline in Downton's quality - a repetitive murder storyline culminating in Anna's arrest that is a lazy attempt at dramatic symmetry to mirror Mr. Bates' (Brendan Coyle) arrest in season two. So much misery has been piled upon the two characters that it's almost hard to feel sorry for them.

That's not to say there haven't been some truly engaging moments in season five. The older cast, particularly Penelope Wilton, Jim Carter and of course Maggie Smith, have been consistent scene stealers whenever they are featured.

The tender friendship of Ms. Baxter (Raquel Cassidy) and Mr. Molesley (Kevin Doyle) featured some of the best acting the show has ever featured, and their potential romance is one of the reasons that I still have hope for the show. Thomas Barrow's (Rob James-Collier) attempt to cure himself of his homosexuality through electroshock treatment was horrifying to watch, and the death of Isis, the Crawley's beloved family dog, was genuinely heart-breaking.

What season five has lacked more than anything else, therefore, is consistency of quality. The frustrating thing about *Downton Abbey* is that it's capable of truly fantastic moments, but fails to deliver this regularly. It's far from the show it once was, one whose magnetic appeal was that it shied away from showing the most emotional moments, and instead focused on the micro-expressions and nuances of the actors' performances.

All restraint has left the show, and so watching *Downton Abbey* is an enjoyable experience, if you can accept it for what it truly is— something frothy, melodramatic, and sensational.

Bethan Ackerley

## The slow-paced beauty of *Ida*

Andrew Russell reflects on the aesthetics of the recent Polish feature



*Ida* attempts to return us to a time and place of early 60s Poland where the memories and bones of World War II lay barely covered by snow and earth. Anna (Agata Trzebuchowska) is a young soon-to-be nun who is directed by her Mother Superior to visit her sole surviving relative, her aunt, before taking her vows. On first meeting Wanda (Agata Kulesza) Anna is told with a detached flippancy that pervades Wanda's actions that her original name was Ida Lebenstein and that her parents were Jews murdered during the Nazi occupation of Poland. Ida's response is indicative of her learned habits: her dark, expressionless eyes widen, but she remains almost unmoved. Wanda initially plans to return Ida to the convent the next day, but instead they set out on a journey to discover the fate and resting place of Ida's parents and brother in order to lay their remains in a family grave.

Shot in stark black and white and 1.37:1 ratio, *Ida* seems to attempt to place the viewer in its time period, but this seems like a purely formal shift that is overwritten by many other factors. While the high-quality image may make some recall the polished look of Czech New Wave films, I still saw the film as a contemporary look at the past rather than a dive into the past itself. Despite this, the framing and lack of colour results in stunning shots that highlight Wanda's detachment from the world around her as a small time judge (she flatly informs Ida that she was once referred to as 'Red Wanda' for the numerous people she sent to death during the Stalinist regime). Wanda seems self-assured in her detachment: chain smoking; drinking frequently; enjoying jazz; sleeping with men and generally seeking out whatever pleasures she can while on this journey to excavate the brutal past.

Ida, in contrast, watches everything unfold as her family history is revealed to her and us, staying quiet as Wanda sharply converses with the locals, including the family who now lives in the old family home and

collaborated with the Nazi occupying forces to sell out Ida's mother - Wanda's sister. While the search occupies the narrative, *Ida* is by no means action-oriented. The odd framing often situates the characters at the bottom of the screen, cutting off the side of a face or only showing the eyes, while the rest of the screen is filled with a roof or an out-of-focus doorway, dragging the viewers' eyes to the edges of the screen. These shots are counterposed to exterior long, static shots showing very little movement.

**Where *Ida* really shines is in this movement between shots that draw out time immensely, slowing us down and opening up a new filmic space**

While it is imminently clear that memories of the Holocaust occupy the characters, the framing and sublime shots, reminiscent of Cartier-Bresson, allow space for a sombre reflection on the characters' muted interiority, and time seems to expand in these deep, languorous shots.

Yet as the film develops, the contrast between Wanda's flippant nihilism and Ida's removed asceticism is complicated as Wanda has to face the realities of the recent past more and more and Ida confronts a world she has never inhabited; one of jazz, men and drinking.

Where *Ida* really shines is in this movement between shots that draw out time immensely, slowing us down and opening up a new filmic space, and the short sharp action scenes that continue the plot. There is a definite lineage between *Ida* and the films of Tarkovsky and to an extent Bergman, while working through character interaction in a very different way. *Ida* does something new with this legacy through the clear but muted history that surrounds the film and that

isn't expressed through action in order to show personal and national wounds. Instead, through the framing, long shots and relative lack of movement we are confronted with no simple way to view the story. Ida's trained restraint gives the viewer very little to work with which excellently guides us with her through this contemplation, this attempt to take in the world she is confronting. Though this potentially would have very different effects for a Polish audience.

This lack of simplicity does not entail anything necessarily complicated, but rather an interesting way of engaging with a story that avoids the reduction to a conclusive narrative. The ultimate lack of any real or conclusive progression for either character presents us with an ending that slips between the divide maintained throughout the film between the world-denying Ida and sad hedonism of Wanda.

Here there is an escape from any path of necessary action, of something that would be willed in order to fix a scarred world. I'm reminded of Adorno's invocation that poetry cannot be written after Auschwitz. *Ida* seems to skirt that issue by taken a path as yet unknown. The final shot is a vital ethical shot along these lines.

I'm left searching for paths between the common divides of spiritual and bodily exploration, between personal memories and experiences and the often dominating national narratives shown to us; to which I hope *Ida* has found one out of the divide between religious devotion and memory and Wanda's nihilistic forgetting.



Is *Ida* Oscar material?  
 Tweet: @BoarFilm

» Photos: Top, Artificial Eye; Top right, Sony Pictures; middle, UPI media; middle right, film-reviews-and-news.com

## REVIEWS

### *Fury*



*Fury* is, in one word, frustrating. It's been a while since I've seen such an impeccably written, directed, and acted World War II film that was not an exploitation film like *Dead Snow* or *Inglourious Basterds*. But in many ways, *Fury* is the most exploitative of them all. We just don't see it, because *Fury* very much belongs to the type of propaganda filmmaking that was coming out of Hollywood in the 1940s, during the actual course of WWII. Saying that though, the film is a lot grittier, meaner, and nastier than any of those Bogart / Wayne flicks. It at once seeks to thrill and to transcend, and whilst the effort is valiant, it doesn't necessarily accomplish either completely.

Andrew Sztelho

### *Get On Up*



This James Brown biopic brings the funk: it deftly sidesteps the problem of trying to structure someone's life like a Hollywood screenplay, by energetically leaping back-and-forth throughout time, to give a sense of the singer's spirit rather than a straightforward account of his life. It's messy, it outstays its welcome by a good 20 minutes, but it's got style, warmth, and humour. In other words, *Get On Up* is the perfect film for James Brown.

One of the best moments of the film is a sequence where a young Brown is lined up alongside other black children with numbers painted on their chests, who are forced to fight each other for the amusement of the rich, white upper classes. Brown is struggling until he sees a group of black musicians performing reluctantly. A different film about a different person might have stressed the monstrosity of the scenario, but here the musicians rise to their feet and play a funky jazz number. Brown is propelled back up and wins the fight, his face lit up in triumph. *Get On Up* is a film all about the music, and I wouldn't have it any other way.

Sam Gray

Read the full reviews and more at:  
[theboar.org/film](http://theboar.org/film)

# Theory of Everything: Sneak peek

Olivia Cole investigates the new Hawking family biopic and finds it lacking

Director: James Marsh

Cast: Eddie Redmayne, Felicity Jones

Jones

Length: 123 minutes

**T**he *Theory of Everything*, the semi-autobiographical film inspired by Jane Hawking's biography, documents the relationship between her (played by Felicity Jones) and her husband Stephen Hawking (Eddie Redmayne). It is what all American journalists will inevitably, at some point, tag as 'a quintessentially British movie'. This definition is possibly simultaneously the film's greatest strength and greatest failure. The difference lies in what the audience is expecting to watch: if you are coming to see an against-all-odds narrative with an emotive piano score paired with beautiful cinematography, then you will not be disappointed. However, anyone with a genuine curiosity regarding the life of the world's greatest cosmologist will feel that they have been presented with a pretty puff of smoke, rather than a concrete product.

The reason this divide feels so evident is due to the story of Stephen and Jane, which is both heart-breaking and uplifting, painful and invigorating, full of love and mess. Hawking, diagnosed with motor neurone disease at 21, had publicly led an incredibly successful and influential life set against a private backdrop of complication and tragedy. *The Theory of Everything* is most concerned with this personal history, exploring the effect of the double-edged sword of Stephen's genius and disability on his devoted wife, Jane.

This in itself is no fault, but an issue occurs when Stephen's breakthroughs as a theoretical physicist become majorly side-lined in favour of the struggle Jane faces as a partner and carer. It feels as if the producers are one step away from writing 'This is no ordinary love story' on the film's promotional material, which already pitches the film as a visually stunning production with two beautiful and very promising young British cast members.

It is a real shame that *The Theory of Everything* works at this angle, because the story of the real life Hawking couple is so much more than an unconventional love story. It is largely uncharted territory: two incredibly intelligent individuals who together attempt to re-evaluate their futures in the face of incurable illness and an ever-shifting predicted life-span, all while dealing with never-ending public attention, comment and approval. Stephen's scientific breakthroughs are acknowledged and occasionally briefly explained through use of food at the dinner table, but it feels as if the film is worried that the audience will be alienated by all the science. It is largely a sense of intelligence that we are missing; some of the most fruitful scenes are in the opening third of the film, where we get to witness a young, promising Hawking at Cambridge, rapt in his education. While the audience cannot engage in all that is being taught, we can engage in Stephen's own passion regarding his subject, and it is a pity that this is disregarded further on in the film.

While the film is nowhere near as intelligent as it should be, it is still undeniably beautiful and emotive. Eddie Redmayne's performance is flawless. An outstanding effort is made to accurately chart his physical and



» The romance sans science? Photo: UPI Media

vocal decline, to the point where it becomes hard to remember that Redmayne himself is an actor with full capacity of his body.

Felicity Jones is also revealing herself as a tremendous actress, now that she has finally outgrown the child-like face which has plagued her casting opportunities for years. Her only weakness is perhaps that Jane Hawking is just too perfect – while Jones brings as much depth to the role as possible, she is constrained by a screenplay which presents Hawking's dedicated wife as a 'so-good-it-almost-becomes-irritating' partner.

Overall, *The Theory of Everything* encapsulates much that is especially valued in British cinema: aesthetically stunning landscapes and cinematography, breadth of upcoming

British acting talent, and a no-nonsense approach to immense pain and difficulty. However, given the incredible intellect of its subjects, it is disappointing that it fails to grant anywhere near the same level of intellect to its audience. A pretty film which makes one take a moment to appreciate the basic ease of their own lives, but ultimately lacking in any risk-taking or creative punch.



Does this film treat audiences as unintelligent in favour of romance?  
Tweet: @BoarFilm

# Nightcrawler: the dark side of media

Redmond Bacon looks into a compelling depiction of the L.A. underworld

Director: Dan Gilroy

Cast: Jake Gyllenhaal, Rene Russo

Length: 117 minutes

Country: USA

**W**hen we first meet Lou Bloom (Jake Gyllenhaal) he is cutting wire from a fence, planning to sell it. This is a man so desperate to make money that he is willing to do literally anything. That night, when he witnesses a car crash, and the freelance 'stringers' filming it in order to sell it to the local news company, he finds his vocation. What I learned about the media wasn't anything new, having seen it before in satires such as *Network* and *Ace in the Hole*, but *Nightcrawler* is still a highly enjoyable journey through the seedy L.A. underworld of video news-reporting, where "if it bleeds, it leads".

What makes this film compelling is a career-best performance by Gyllenhaal, who, obviously going for the Oscar nomination, lost 20 pounds for the role, and exercised heavily in order to create Bloom's bug-eyed look. He is one of those heavily-accomplished actors who knows how to throw his body weight around and use facial expressions in order to create meaning, making Bloom a uniquely weird character. Bloom appears excessively nice, not in a genuine way, but in an OCD, passive-aggressive manner, rem-

iniscent of Robert De Niro in *The King Of Comedy*. Some of the funniest scenes come from Bloom's inhuman way of relating to people: he does not treat them with empathy but as business opportunities, in one scene using his parodic empty business speech to convince a colleague to sleep with him. It is deeply disturbing yet disturbingly funny, and Gyllenhaal treads the line between the two perfectly. This is a perfect showcase for his acting talents, and seeing him here after *Prisoners*, I'd say he's on the next level of his acting career.

He takes on homeless man Rick (Riz Ahmed) as his 'intern' and they traverse the streets at night, gorgeously lit-up in that classic L.A. Noir way by cinematographer Robert Elswitt (*Magnolia*, *Boogie Nights*). Lou Bloom works his way up the ranks as a night-crawler, commanding better and better paychecks, but soon finds that if you have the right 'framing', the ratings are higher, leading him to make some horrendous decisions that are both horrific and darkly comic.

*Nightcrawler* makes you laugh despite yourself, and has some thrilling moments that crackle with tension. One involves a Chinese restaurant, which is suitably walled entirely by glass so we can see everything that goes on inside yet our perspective is from Bloom and Rick holding the cameras, making us view what happens as if we are watching it on TV. The effect is to make us complicit in what is happening, showing that this isn't a mere satire, it has a didactic edge.



» Gyllenhaal's steely expression. Photo: Entertainment One

The moral message here is that these types of shameless jobs only exist because this is what people want to see. Rene Russo stars as Nina, the news programmer who distorts the truth and ignores the facts in order to spread fear into middle-class, white suburbia. She's worried about ratings, and knows that this is the sort of thing that sells. It's an old truism that no one cares about good news, and no one cares about bad news if it doesn't affect them. That's why right now Western people would rather get scared over Ebola and ISIS, or complain about Kim Kardashian's behind

than celebrate landing on a comet.

Nevertheless, the anarchic, amoral joy of the night-crawling scenes is threatened to be lost in some of the self-congratulatory, overly-didactic scenes in the news station, and at times the screenplay is a little on the nose. This obviousness is what holds back *Nightcrawler* from being great, a touch of subtlety would serve it well. However, this film is worth seeing for Gyllenhaal alone. *Nightcrawler* shows a delightfully immoral character with a deft humour only Gyllenhaal could bring out.

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## Vive la Révolution!

Max Elgar takes to the Parisian roofs in true *Assassin's Creed* style

» Photos: assassinscreed.ubi.com

Since its beginnings in 2007 the *Assassin's Creed* franchise has been able to polarise the gaming public whilst receiving relatively positive reviews from the press. The newest entry into this long-standing, much loved franchise, *Assassin's Creed: Unity*, is no exception. It has been accused of being rushed, glitchy and perhaps worst of all, the culmination of Ubisoft's recent move towards becoming the 'new EA games' (AKA: riddled with micro transactions). Whilst these accusations are all based on real issues with the game, none hold water when put to the test.

*Unity* has clearly been designed with innovation and improvement in mind. Doubtlessly Ubisoft developers ran into difficulty in attempting to top *Assassin's Creed: Black Flag*, arguably one of the best pirate games of all time and certainly the most unique entry in the franchise so far. *Unity* goes back to the series' roots, addressing an ongoing set of problems – storylines that are too short, free-running that is never entirely under the player's control and combat that is enjoyable but simplistic to the point of being ridiculous. For example, in *Black Flag* the player could easily defeat an enemy frigate by themselves, taking maybe a single hit at most.

The free-running mechanic at the franchise's core has been revamped in a simple but revolutionary way. The protagonist, Arno, can fluidly free-run down as well as up, easing the process of leaping to the ground and preventing needless deaths. Whilst this

mechanic makes free-running feel smooth and precise, an additional problem arises in the difficulty of controlling Arno through the extensive interiors of the game from outside. When I realised I merely needed to hold down the left trigger to automatically transition to interiors this problem disappeared, but it took a long time to realise this when the game instructs you to press. However, trigger troubles do not take away from the considerably improved free-running mechanic, and the increased distance of Arno's leaps, while ultimately unrealistic, made for a much more empowering experience.

Combat is another much improved aspect of *Unity*. Unlike previous games, in which the only real challenge came from glitches, *Unity* allows you to both trick your way out of combat when overwhelmed by using smoke bombs or it gives you the option of continuing the fight at your own peril. If you concentrate and have the right gear equipped for your fighting style and enemy's level, a challenging and rewarding fight will ensue.

Granted, the combat is not as challenging or rewarding as that in *Dark Souls*, but that isn't what one expects or wants from an *Assassin's Creed* game. Instead the game allows you (once you have practiced and carefully selected gear and skills) to destroy enemies in a way that previous games in the franchise haven't, making it feel like you've earned this power. A difficult feeling to create in a game, but one that *Unity* delivers in spades.

The aforementioned level system was like-

ly introduced as an extension of the similar ship system in *Black Flag* and improves the pacing of *Unity*. Previous entries in the franchise (I'm looking at you, *Revelations*) have had a terrible sense of repetition without the feeling of achievement that can come with it. I really enjoy games that take a simple concept and repeat it indefinitely in pursuit of an almost unattainably large goal (normally outside of the actual storyline). Other good examples of this include the *Dynasty Warriors* franchise and *Shadow of Mordor*.

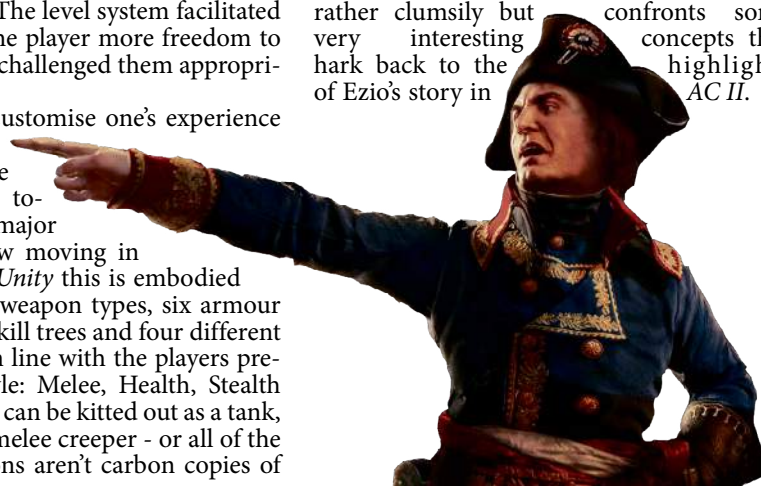
*Unity* succeeds where *Revelations* and *AC III* did not in making minor activities and side missions enjoyable. In fact, I found the story itself took a back seat to my exploration, money-making and random fights with Templar fanatics. The level system facilitated this by allowing the player more freedom to explore areas that challenged them appropriately.

The ability to customise one's experience in games is the most innovative aspect of gaming today. Nearly all major franchises are now moving in this direction. In *Unity* this is embodied in three different weapon types, six armour types, four small skill trees and four different stats to advance in line with the player's preferred playing style: Melee, Health, Stealth and Ranged. Arno can be kitted out as a tank, a ranged scout, a melee creeper - or all of the above. The weapons aren't carbon copies of

each other but are bizarre and unique, such as the duckfoot pistol.

Whilst *Unity* is undoubtedly a joy to play it does slip up in certain areas, as all ambitious games do. Glitchy combat elements, falling through the map and bad hit detection in finishers become irritating but never game-breaking. These problems also have reduced dramatically with swift and extensive patches, several released in the first week alone.

*Assassin's Creed Unity* is a promising continuation of the series. I'll refrain from spoiling the story, but I would advise all players to go in remembering the failures of *AC III* and *Revelations*, rather than the soaring emotional heights of *Black Flag*. It starts off rather clumsily but confronts some very interesting concepts that hark back to the highlights of Ezio's story in *AC II*.



## Rebel with *Pokémon Insurgence* - a fanmade pokémon game

Reece Goodall

It's a good time to be a *Pokémon* fan – *Pokémon Alpha Sapphire* and *Omega Ruby* are just around the corner, allowing gamers to relive their journeys through Hoenn. Players will be able to enjoy the classic adventure whilst exploring further into the mystery of Mega Evolution and unlocking the secrets of Primal Reversion. All the old features are back – the ability to make secret bases and Pokéblocks among them.

However, if you don't have a 3DS, then you could voyage into the darkest realms of the internet and find another new release, *Pokémon Insurgence*. If you're familiar with *Pokémon Zeta* and *Omicron*, it is essentially a

new version of them – a *Pokémon* game playable on your computer with all the perks of a console experience and the added backdrop of a Reddit community of support if you so require it.

There are options to incorporate the built-in challenge modes throughout the game – things such as Nuzlocke, Randomizer and Egglocke – and the game promises to be challenging, forcing gamers to use their brains in order to progress. As fun as the *Pokémon* games are, the trickiest non-battle moments are often simple rock pushing puzzles in caves. There will also be an engaging story – the previous instalment pitted the hero against a terrorist organization exploiting the power of *Pokémon* to become Gods

and *Insurgence* promises to be equally gripping.

In regards to the *Pokémon* themselves, we have been promised all 721 of the little guys and as the game runs on Generation 6 mechanics, we will get Mega Evolutions, Fairy-types – anything you'd be used to from X/Y. There will be three starters, apparently all fairly unexpected – the previous games had Bellsprout, Magby and Horsea, to give you some idea of what we're dealing with. The official page is unsure about whether it will include Fakemon – I'm hoping not, as I feel it would clash a bit too much with the realistic vibe they're aiming for – and Delta *Pokémon*, taken from the trading card game and a carry-on from *Zeta/Omicron*. Moreo-

ver, your chosen companion will follow you throughout the game, echoing *Pokémon Yellow* and undoubtedly pleasing many fans in the process.

At the moment, a release date is to be confirmed, but a demo is likely to be up online soon – the makers are hoping it will be up before November 21. It looks to be as close to without limits as a *Pokémon* game will achieve – it will not be plagued by region locks, for example – and the team behind it are promising so much that I feel any *Pokémon* fan would be missing out if they chose to ignore it. If it is anything like *Zeta/Omicron*, you will not be disappointed, and the interaction with the creators promises a *Pokémon* fan game like never before.

## Cosmopolitan Christmases

Six writers explore Christmas in different countries, their unique traditions, and what makes them special

### Dubai

Extravagance and excess are the key elements in any Dubai Christmas celebration; six hours of eating and drinking in one of the many luxurious hotels is a must and Santa Claus arriving on a dhow is standard practice in the city which has the eternal aim to out do every other city in the world. Of course, one could also take a stroll on the beach in the morning and end their day looking up at the stars wearing little more than a bikini, and why not, it's 24 degrees after all. There may not be snow or Christmas carols following you everywhere, but there is certainly Christmas spirit as the shopping malls try to surpass each other in who can drag in and decorate the largest tree to please the punters and hang giant cardboard baubles and glittering snowflakes from the ceilings. But if you miss the snow and the cold, there's always England.

Emily Ward

### Rome

Imagine a stereotypical Christmas: extravagantly-decorated Christmas tree, streams of presents spilling out from underneath, twinkling lights and Christmas music surrounding you. Now imagine that, but with the Colosseum as your backdrop. Rome is beautiful at the best of times, but at Christmas it has a magical, ethereal quality about it. There are Christmas mar-

### Venice

There comes a point when the endless stream of DFS sales, *Dr Who* hype, and screaming ex-singers from 'Atomic Kitten' shaking the finest and cheapest turkeys becomes slightly overbearing.

When you reach that stage of bitterness against the British Christmas, it might be time to broaden your horizons and travel somewhere a bit more...subtle.

Venice is the embodiment of chic, the urban equivalent of the tux-adorned romancer, clenching a scented Calvin Klein rose between his teeth.

After staying there around the Christmas period several years ago, it dawned on me that for Venetians, the holiday is less about gorging upon mince pies with cracker residue embedded in your hair, but instead maintaining an aura of normality.

Inevitably, festive lights were a ubiquitous sighting and crowds gathered around festive market stalls but as soon as you arrive, it becomes apparent that there is a reliance on understatement.

The subtler approach to Christmas brings Venice much closer to the old cliché people

kets everywhere you look, beautiful lights adorning every street. When we arrived, the apartment had been decked out in complete Christmas attire, and I was in full-on excited-child Christmas spirit.

In Italy, children do not expect Santa Claus on Christmas Eve, but Befana, a witch, so instead of hanging out stocking, they hang out a broomstick-shaped sack. On Christmas day, I woke up to find my parents had given me one of these filled with lumps of sugar-coal.

To top off the Italian Christmas, we had pizza for lunch in a little pizzeria with red and white chequered tablecloths on a backstreet of Rome, which we stumbled across while trying to find shelter from the rain.

Samantha Hopps

### China

The song "Frosty the Snowman" still gives me nightmares.

The hotel had a total of ten songs it played on repeat every day from the start of December until just past Christmas, including this creepy children's choir rendition of Frosty.

The exception was the Christmas tree lighting evening, when the local international school choir came and sang Christmas songs for an hour instead before the giant tree in the lobby was lit.

It wasn't an actual tree – those supposedly bring bad luck – but a plastic replica decked with lights and baubles the

as -  
s o -  
c i a t e  
w i t h  
the festive  
season, with  
hummed carols  
floating through  
the air and flecks of  
snow when I arrived.

San Marco Square, the city's hub, is oddly filled mainly with locals in contrast to the city's summer, creating that sense of the everyday.

Gondolas continue to flow and the atmosphere is altogether more restrained, which may be connected to the country's greater religious emphasis on the festival.

Venice represents a quieter alternative that I would thoroughly recommend, as it finds the balance between festivity and relaxation, shrugging off the wave of consumerist insanity that seems to envelop Britain every year.

Why settle for a mince pie and custard when you can delight in Venetian tiramisu or fresh gelato? Give it a thought.

Jack Prevezer

### Eindhoven

Christmas in the Netherlands is a quiet affair. The real fun begins on December 5 with the Dutch holiday event known as Sinterklaas.

Sinterklaas or 'Saint Nicholas' wears a red gown embroidered with gold and a red pointed hat with a cross. In his hand he carries a long shepherd's staff. Instead of a sleigh and reindeer, Sinterklaas rides his white horse, Amerigo, through the streets of the Netherlands.

He lives in Spain and travels to the Netherlands on his steam ship, all of which is covered live by 'Sinterklaas

journaal', a daily news channel dedicated to the event.

Instead of Elves Sint has his mischievous helpers, the

size of a small child's head that reached well past the first floor.

Hyatt and Sheraton had one too, along with a log cake that went all the way around it.

Outside you wouldn't realize it's almost Christmas.

Only the big western chains like Starbucks had put up decorations, and even then it might just be so they could sell you their Christmas drinks.

The local stores had already started cautiously putting things out for Chinese New Year, and the big Christmas tree, too, will be gone the day after Boxing Day to make space for the red lanterns.

It's not a holiday here: most people are still at school, or at work.

Maaïke Spiekerman

### New Years' fireworks in London

Watching the London fireworks at midnight on New Years' Eve has been a family tradition years, so I was pretty excited about going to London to see them live for the first time.

It takes dedication to get a riverbank position; the police prohibit access from 9pm.

We arrived at 7pm and claimed a spot by picnicking on it, but the people by the railings had arrived hours ago.

We were only a few feet behind them, where the pavement met the road, directly opposite the London Eye.

We saw camera men cruising downriver and reporters doing interviews, and one guy who had climbed a tree and refused to come down.

Once the gates closed, the partying began. Music and a live DJ blasted over the speakers, and everyone was dancing.

As it got darker and colder, people started to flag, but most people perked up as midnight approached.

On TV, there's always a moment when



Photo: wikipedia.org

'Zwarte Pieten' to carry sacks of sweets.

If Sinterklaas' book reveals that a child has not behaved well, Zwarte Piet is allowed to carry the children off in his sack. Zwarte Piet translates as 'Black Pete' and they are the subject of an ongoing debate in the Netherlands.

Many think that the people who paint their faces black and wear thick black curly wigs to be Zwarte Piet are continuing a racist tradition from years ago when slaves used to help Sint.

Personally, I agree and was quite shocked at my first Sinterklaas at the sight of these brightly clad figures who throw sweets into classrooms.

However, many of the Dutch fiercely defend this tradition and the children love to sing songs for the Zwarte Pieten and receive their 'Pepernoten' and 'Speculaas'.

On December 4th, Dutch children leave their shoe at the door to be filled with goods from Sinterklaas, and sometimes a carrot for Amerigo.

If you happen to visit the Netherlands, I recommend trying some of the delicious Pepernoten biscuits and getting involved with the Sinterklaas festivities which are just as anticipated as Christmas is in England.

April Roach

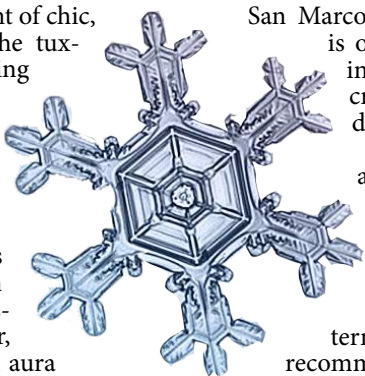


Photo: Chris Chabot / Flickr



## Happy days, expensive nights: Birmingham Christmas market

Aneesa Patel

As the countdown to Christmas begins, I'm pretty sure that control over those purse strings has been completely lost. With the Christmas sales and present-buying, and the end of term fast-approaching, it's likely that account balances are probably at their lowest. However, there's still a lot festive fun to be had, despite the presence of what I call a mere financial inconvenience. Imagine bright lights, busy crowds, Christmas music, the smell of cinnamon, gingerbread, mulled wine, melted chocolate - it can only be one thing; the Birmingham Frankfurt Christmas market!

The market is the biggest and longest Christmas Market outside of Germany, with German food, drinks, toys, decorations, jewellery and crafts all on offer.



Photo: Bob Hall / Flickr

The main feature is definitely the food and drink sector, where German delicacies such as Bratwurst and Brezel (white or red sausage in a certain type of bread - popular in Austria and South Germany), Lebkuchen (a biscuit similar to gingerbread, often sold in heart shapes with iced messages) and Christstollen (fruit cake), are all available. Drinks include Glühwein (mulled wine,) German beer, mulled cider and hot chocolate, among many others.

At the same time, the Christmas craft fair boasts hand-crafted items, but also an outdoor ice rink and carousel ride in close vicinity which adds to that Christmas vibe and makes your day out all the more fun! From tasting fantastic food and drink, purchasing lovely handcraft items, seeing the illuminated, beautiful, bright lighting as darkness falls, immersing yourself in the busy, friendly atmosphere and inhaling the Christmassy scents that surround you, this atmosphere is not one to be missed!

The market is located at Victoria Square, New Street, Centenary Square & Chamberlain Square, and is open daily from 10am-9pm from November 13 to December 22. Entry to the market is free of charge and an open return from Coventry to Birmingham can cost as little as £3.50 when booked online and in advance with a railcard. Buying on the day, a return ticket is roughly a fiver, again with a railcard. Money will be spent only on food and drink, market goods and perhaps to ride the carousel or skate around the rink. How little or how much you spend is completely in your control, so for a full day out that can cost as little as £3.50, why not?

**If you have a suggestion for a great student day out that costs less than a night out, and would like to see your name in the Boar, email [travel@theboar.org](mailto:travel@theboar.org) with your idea.**



» Photo: Benh LIEU SONG

## Thailand: elephant lovers or not? Henry Cosby examines the cruel practice of taming elephants for riding

To start with such a bold title means that my motives must be quickly explained. Let's just say, I am not trying to preach, I am not looking to blame nor am I asking you to overlook the many human rights problems in the world to help only elephants: my only aim in this article is to inform.

In June this year, I took part in a week-long volunteering programme in Chiang Mai, Thailand. Like most visitors to Thailand, I noticed the supposed respect that the Thai locals had for elephants, with various elephant statues, branding and even an elephant on the Siam flag. The Thai people depict elephants as knowledgeable, royal and lucky animals. Is this why in many countries, the elephants let people ride them, walk along busy city streets with them, and do circus tricks or even paint (as the *BBC* showed them in 2010)? Because the elephants feel this respect from the Thai people? I'm afraid to say it is not.

### 'The crush' lasts for three weeks, in which the elephant is beaten, blinded and abused by its Mahouts

If at any point an elephant is in a public open space i.e. not in the wild or in captivity, with a person or people (usually known as a Mahout or elephant trainer), then that elephant would have gone through some form of submissive training. This stands for everywhere in the world. It is not in the nature of an elephant to let people ride them. Elephants are aggressive, territorial, protective, wild animals, but if they are obeying the controls of any human then that elephant would definitely have gone through a horrendous and brutal training programme which in Thailand is called 'the crush' in order to make them submissive.

In Thailand and Burma this lasts for around three weeks, 24/7, and involves being chained in a small wooden cage being beaten, blinded and abused by their Mahouts who will 'care' for them for the rest of their lives. This is generally done with the intention of using the elephant for tourism, logging or breeding. Videos are available online, however they are definitely not for the faint-hearted to watch.

At the beginning of the 20th century there were over 100,000 elephants in Thailand, but now there are only an estimated 3,000-4,000 left, with half of these elephants working for

people. With that in mind, and the fact that the University of Warwick attract the next masterminds of Britain, influencing our government, media, private industry, universities and future generations, it is vital that we know what happens out there around the world.

One specific example of the horrific life that many elephants endure in Thailand is that of Meadow. I first met Meadow at Chiang Mai's 'Elephant Nature Park'.

Meadow's working role was to move logs through a forest for her Mahout. One day Meadow had an accident and broke her back left leg. At this point, her Mahout decided that she was useless as a logging elephant and therefore he could make more money from her future offspring, so forced her to mate. The mahout did this by tying her to a tree and then introducing her to a male elephant who immediately mounted her. Despite her limited mobility she tried to fight him off. Male elephants can be very aggressive by nature and over a two or three day period he forced himself upon her and beat her to the point where one of her hips was broken beyond repair.

It's not all bad news though. Meadow now rests safely in Chiang Mai's Elephant Nature Park, run by the most kind-hearted and brave person I have ever met, Lek. Lek is famous amongst Thai and Burmese Mahouts and the Thai government for her strong beliefs in human and animal equality. It was a real pleasure to meet her and hear about her journey from the first elephant she rescued to now running a sanctuary for 40 elephants.

Her project has been around since the 1990s and aims to always be able to provide a sanctuary to abused elephants to simply retire gracefully and happily. The staff's latest efforts to train the elephants is through positive conditioning. Although this is not ideal, as it means the elephants are still under the control of humans, it is a step in the right direction in giving the elephants an element of choice.

Lek makes it clear that the Mahouts that beat their elephants are not cruel people, they are merely uneducated in the ways of animal training. She is realistic that

unless an animal rights law is passed in Thailand, elephant tourism is too influential in Thailand's economy to be completely wiped out, so she needs to find a way to change the treatment rather than eradicate it.

Therefore, I urge you to take action in the same way Lek asked us to— simply pass this message on. She does not want protests, violence, angry letters, she simply wishes that more people know.

After reading this, if you feel like you want to help these beautiful, intelligent and majestic animals (as well as having the best week's holiday you could wish for) then why not check out the ENP website for volunteering programmes. Whilst you are there, you will be not only helping out by collecting food for the elephants, feeding them and bathing them but you will also have the opportunity to eat great food, learn more about Thailand, the individual elephants and the park.

Finally, if you are lucky you might get a royal visit from the inspirational one and only Lek.

For more information, visit [www.elephantnaturepark.org](http://www.elephantnaturepark.org)



» Photo: Grim Optimist / Flickr

# PHOTOGRAPHY

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## My world, my uni, my personal catwalk

Patrick Sambiasi and Sonia Khan capture Warwick's most fashionable through the lens



» Dhuha Ali // photo: SK



» Karina Revenco // photo: PS



» Tala Esber // photo: PS



» Shingi Mururike // photo: PS

## The Autumn/Winter Ethical Lookbook



» Ainul Apri



» Chloe Wynne

Because of the fashion industry's imposed beauty standards, a lot of people do not feel comfortable modelling for style and fashion photo-shoots. This time, Vintage and Upcycling society collaborated with two amazing vintage shops in Leamington Spa, 'Braderie, Vintage and New' and 'Blighty Bazaar' to create

an Autumn/Winter Ethical Lookbook, whilst emphasising that no matter what size, ethnicity, gender or age you are, you can still be fashionable and fit the role of a model.

Words / Pictures by Angela Gui and Pija Indriunaite

Are you a budding photographer?

Join the team and share your work around campus and online. Email: [photography@theboar.org](mailto:photography@theboar.org)



» Frederick Bratley, Jamie Fergusson, Bhavin Ashra, Lewis Merryweather



» Yelim Jun

» To see more beautiful photographs by Vintage Society check out our Facebook: @theboarphotography



# Absolute Boarginners: rugby union making me scrum!

Cath Lyon tries out rugby union with one of Warwick's smallest, but friendliest, sports clubs

**M**y flat mate, who is the winger for the women's rugby team, had been pestering me for ages to come and join the team for a training session. So I thought: what would be better than going along and then writing an article for *Boarginners*!

That said, I must admit: I was nervous. I have never really been one for sport anyway. I was always the fat kid at the back of the cross-country run, so the concept of running into several muscle bound Amazonian-type women— all 5'5 of me— made me slightly apprehensive.

However, I was surprised to turn up and find that all of the team were actually not far off my size. In fact, there were all shapes, sizes, colours and creeds.

"We're one of the smallest teams," my flatmate, second-year law student Katie Thomas, kept telling me. And she wasn't joking, as I couldn't imagine that the girls, at the size that they were, could pack much of a punch against, for example, the much larger Harper Adams' team.

**There is no sense of pressure in the squad, no awkwardness about body image, sexuality, or any other issues**

Not only were they smaller in stature, but a much smaller team, too. Latest numbers signed up to the club amount to thirty players, the lower limit to qualify for Warwick Sport. Much worry had beset the older girls of the team, who thought that reluctant Freshers would be scared off by the butch and lesbian stereotypes.

However, around half of their team is now made up of Freshers, with more than half being international students, or of a non-British origin. And for the record, yes, they are a mix of sexualities too: gay, bi, straight, and other - the whole lovely set.

And they are very proud of it, too. Even the warm up was full of innuendos with moves such as "opening the gate", and equally "closing the gate", although it's all in good humour and I felt totally comfortable with everyone in the team immediately.

Annie Rankin, a second year Chemistry student and member of the club, also felt that "ever since joining, I have felt welcome and as one with the team. I can honestly say I have never been in

a better team than WWRFC (Warwick Women's Rugby and Football Club); there is such a team spirit here".

It's a good job really, as the session was centred around one of the scariest aspects of rugby: tackling. Training for this at one point involved literally tearing the ball out of the other person's hand, the object being to show how, when you want the ball, you will get it.

I don't know about getting a ball, but I was ready to drop after ten minutes of ball wrestling. As you can imagine, hilarity and awkward positions ensued, there is certainly no room for modesty here.

Speaking of which, that afternoon the girls had been shooting their section of a naked calendar on the Cryfield pitches, which, I was assured, didn't include little black pants. In fact it didn't include anything, apart from socks. Yet despite what some may be thinking, there is no sense of pressure within the squad, no awkwardness about body image, sexuality or any of the current issues that Warwick Sport's teams have been recently criticised for.

In line with Warwick Sport's adoption policy, they have also created "families" between themselves who not only have days out together, but also make sure that the older members look after Freshers who may go a bit too far.

Yet, despite this sense of sportsmanship that the club provides, the girls have recently experienced a reluctance by Warwick Sport (WS) to provide resources for them.

They never have a bus big enough, have only just recruited a second coach, despite asking for one for many past seasons, and were emailed by WS last week with the threat of closing the club because they had failed to reach the minimum number of players for

**"The girls on the team are amazing... and it's a great stress relief as you get to tackle people."**

Dian Umutoni

the club. WS's lower limit is 30, the girls had 29 players signed up at the time.

They had better watch out though, as the girls aren't ones to be messed with. We were tackling and running around constantly, before splitting in half for a mini match, which was the best part of the whole session. It built mine and other Freshers' confidence with the



» The rugby team in action (below), and the 2013/14 squad pose for a picture (above). photos: Keri/ Flickr

contact side really quickly - I was even called a natural by one of the team members!

"The girls on the team are amazing," said first-year Law student Dian Umutoni, "and it's a great stress relief as you get to tackle people."

I certainly felt better for it. That is, until I woke up the next morning with a stiff EVERYTHING! But, I had a great time with the girls. I loved the friendly, fun atmosphere, which helped me to forget that awful competitive side which I had experienced at school. And it defined sportsmanship, despite the fact that it seemed to me that Warwick Sport

seem reluctant to support them.

Old timer Amy Petrie, a fourth-year Mechanical Engineer, felt that this was the team's most unique trait, "Having played for years I have always found that women's rugby is a game for anyone and everyone, no matter your skill or size. Our players range from dancers to martial artists and everyone brings a different dynamic to the team. It's the diversity and team spirit which it brings that really attracts me to the game and this team."

So, I am now a rugby girl (I've bought a gum shield and everything) and will be training on

Mondays and Thursdays each week until Christmas, before playing actual games in the New Year.

If you fancy a go, come along; they are always looking for people to join, or just head along to their matches on a Wednesday afternoon. You definitely won't be disappointed - they are Varsity champions after all. As long as you don't mind some pain and bruises the next day, you'll be fine. Plus, they have great socials - I've even been invited on Wednesday...help me!



Fancy being a Boarginner?  
Tweet: @BoarSport

## Sports news in brief

### CMD Dance for Sport Relief

The Contemporary Modern Dance society hosts their annual dance for Sports Relief on the November 28. The campus-wide competition sees 13 sports teams battle it out to be crowned Warwick's ultimate dance troupe, with the winner voted for by the watching audience. Sports teams competing include: Snow, Surf, Athletics and and Hockey. Tickets cost £4.00, and the event kicks off at 7pm.

### Sportsperson of the week

Alice Gill, from the ladies hockey team, has been voted sportsperson of the week. Alice played back to back matches for the hockey first and second teams last weekend, as well as playing for the second team during the week. Sports Officer Ruby Compton-Davies praised her "non-stop running up the wing" and congratulated her on Facebook for a "fantastic week in which she performed outstandingly".

### Disabled Sport Festival

The Discover Disabled Sport Festival took place on Saturday November 22. The event is designed to help create links with disabled sports clubs in the local area, as well as to educate Warwick students on a range of disabilities. The festival proved a success, giving students the chance to try sports such as: blind football, sitting volleyball and wheelchair tennis.

### Your Boar Sport

You can continue writing and submitting articles for the Sport section of the *Boar* right throughout the end of term and Christmas holidays. With Varsity 2015 rapidly approaching, when the section produces a special pull-out, there has never been a better time to get involved with the section. We accept submissions on both university and national sport - so get writing!

## Warwick netball put arch-rivals Cov in their place

Warren Muggleton watched on as Warwick moved further up the BUCS table in impressive fashion

There was disappointment for the Men's Third Team football outfit today as their cup run was cut short in a close-fought battle against the Bedfordshire fourth team.

Once again, Coventry University were put in their rightful place, as the Women's Netball first team thrashed the Coventry first team 41-20 on Wednesday 19 November, which included 10 points in a row in a period of 10 minutes.

Up to this point, the first team had come under scrutiny after a poor start, and had lost to Loughborough in their previous league fixture. However, these demons were well and truly put to bed in the Desso Hall.

### Warwick played the game against Coventry with a fast counter-attacking style throughout

After a shaky start which involved conceding three points very early on, it did not take long for the team to get into their rhythm

as they applied constant pressure on Coventry. With strong support from the stands, the team were able to counter-attack with great pace and accuracy.

In the first quarter, Coventry suffered an injury four minutes in as the player went down on her ankle. Whether that affected the outcome of the match, we cannot be sure. However, Warwick shot out of the traps after that, giving Coventry no opportunity to protest that the injury was the deciding factor of the match.

Coventry were outclassed across the court - their shot accuracy was poor, their reading of the game was off and the defence made too many mistakes in dealing with Warwick's GS and GA.

This continued into the second quarter straightaway with the score at 8-5. The contrast was even clearer as Warwick were much closer to the Coventry players, made more interceptions and averaged four passes per third to get the ball from their third to Coventry's third. After a short break 11 minutes into the second quarter, Warwick's focus did not break and entered the half-

way point 18-9 up.

There was a change of GA for the third quarter and some signs of losing focus were apparent, and Coventry were allowed into the game. However, despite the game opening up, Coventry's GK and GD continued to make mistakes and the players further up the field lost focus, allowing Warwick to continue with their fast counter-attacking style throughout. With confidence high in the Warwick camp, the teams separated at the end of the quarter with the score at 29-16.

### At 41-20, Warwick more than doubled the amount of points that Coventry had managed to accrue

At the beginning of the previous quarters, both teams had started with a huddle and 'hands-in moment' to shout either "go Warwick!" or "go Coventry!" respectively. At the beginning of the final quarter, only Warwick did this. Although a netball match is still losable from this point, it was clear that War-

wick, the team with the greater unity and confidence, had this in the bag.

Yet again, Warwick continued their high pressure and fast counter-attacking game, and they were rewarded with a period which saw 10 points in a row over 10 minutes. After a warning from the referee to the crowd on 11 minutes, the game began to open up but it was too little too late from the Coventry ladies. The final whistle blew and the score was 41-20, Warwick more than doubling the amount of points Coventry had managed to accrue.

The first team now sit fifth in the BUCS table and will hope to carry on this good from into their next match away to Oxford first, who are, intimidatingly, first in the table.

This was a very entertaining fixture and, in my opinion, the woman of the match must go to the Goal Attacker, Meghan, who didn't seem to miss a shot!



Would you like your BUCS fixture covered by the Boar? Tell us on Facebook

## Kyprianou nets hat-trick in Midlands Cup clash

Tim Arstall reports as Warwick progress in the Midlands Conference Cup

Warwick Men's First Team survived a Nottingham fightback to progress into the BUCS Midlands Conference Cup third round with three second half goals.

The stage was impeccably set at Cryfield on a frosty Wednesday afternoon as Warwick prepared for what on paper at least, seemed to be a routine cup match against lower league opposition in Nottingham's fourth team. After a short delay, the team thankfully arrived eventually dispelling fears of a cancellation and it soon became clear what a fantastic game both sides would have missed out on.

Lining up with a creative 4-2-3-1, Warwick dominated the early play as deep lying midfielders Alex Roberts - who captained the team - and Matt Tavesson were able to pull the strings and distribute the ball with ease. The pressure soon paid off as Tavesson charged forwards from midfield playing a one-two with

Andreas Kyprianou, before drilling a low shot at goal that bounced in off the wrong-footed keeper. If there was an element of fortune in the first Warwick goal, the second was pure class. Attacking-Midfielder Mark Claremont prodded a perfectly weighted ball through to Kyprianou, who curled the ball effortlessly past the keeper into the bottom corner.

At this point the one-way traffic in Warwick's favour started to waver and an element of complacency crept in. Nottingham ramped up the pressure and went close first from a free kick, expertly saved by Luke Simpson, then from a cross which clipped the bar before going over. Simpson showed more heroics shortly after, producing two 'De Gea-esque' saves with his legs in quick succession, but was unable to prevent Nottingham's breakthrough - a lofted free-kick nodded in at the far post from close range.

The half time break was marred

with slight controversy as Nottingham's manager insisted that the referee shorten the half-time break to account for potential light problems, but the official stood firm under regulation and waved away the complaints.

Warwick recaptured their early intensity in the second half, imposing themselves in the midfield and final quarter. The Red and White kit worn by Warwick bore a striking resemblance to Arsenal and this comparison definitely rang true with the highlight of the match: a passing move that yielded the game's fourth goal. Stuart Bryan headed down a high ball to Alex Roberts, who nodded it first time to Kypriano in similar fashion. The striker took two touches, lofting the ball left to the onrushing Mark Claremont, who checked his stride and rifled a low shot in on the half volley, capping off a technically flawless team move and bright individual performance.

## Selected Results

19th November 2014

### Badminton

Men's 1st	H	Sheffield 1st	4	4
Men's 2nd	H	Nottingham 3rd	8	0
Women's 2nd	A	Aston 1st	4	4

### Football

Men's 1st	A	Loughborough 3rd	2	3
Men's 3rd	A	Coventry 2nd	1	1

### Golf

Mixed 1st	H	Lincoln 1st	3	3
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### Hockey

Men's 1st	A	Birmingham 4th	3	1
Women's 1st	A	Birmingham 1st	4	3
Women's 3rd	H	Lincoln 2nd	2	1

### Lacrosse

Men's 1st	H	Northampton 1st	31	0
Men's 2nd	H	Nottingham 3rd	5	1
Women's 1st	A	Loughborough 2nd	10	13

### Netball

Women's 1st	H	Coventry 1st	41	20
Women's 2nd	A	Oxford Brookes 1st	18	59

### Rugby League

Men's 1st	A	Birmingham 1st	14	10
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### Rugby Union

Men's 1st	A	Harper Adams 1st	15	20
Men's 2nd	A	Coventry 1st	5	36
Women's 1st	H	Lincoln 1st	51	0

### Squash

Men's 2nd	A	Coventry 1st	1	4
Women's 1st	H	Northampton 1st	2	2

### Table Tennis

Men's 1st	H	Leeds 1st	12	5
Men's 2nd	A	Nottingham 4th	12	5

### Tennis

Men's 1st	H	Loughborough 2nd	8	4
Women's 1st	A	De Montfort 1st	12	0

### Volleyball

Men's 1st	A	Exeter 1st	0	3
Women's 1st	H	Nottingham 1st	3	0